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DANCEFLOOR

Includes:

SHAWN CHRISTOPHER
"Another Sleepless Night"
TWENTY 4TH STREET
"I Can't Stand It!"
CARMEN CARTER
"Always"
DEVICE
"What Is Sadness?"
ALISON LIMERICK
"Where Love Lives"



SHAWN CHRISTOPHER **Another Sleepless Night** 5:44

Mike "Hitman" Wilson, Tracey Ames
Warner Chappell Music Ltd. / Disco Mix Club Ltd.,
adm. by WB Music Corp. (ASCAP)

Produced by Mike "Hitman" Wilson

Mixed by Coh Notoda

Additional Production and Remix by David Morales for
Def Mix Productions

Remix Engineer: John Poppo

Keyboards by Terry Burrus and Eric Kupper

Rap by Toby Meeks

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SNAP **Cult Of Snap** 5:53

Benito Benites, John "Virgo" Garrett III, Durren Butler, Penny Ford
Hanseatic/Fellow/Songs Of Logic, adm. by
Intersong U.S.A., Inc. (ASCAP) / Willemsen Music Inc. (BMI)

Produced by Snap

Original Sound Recording made by Master Musikproduktion GmbH
(West Germany)

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TWENTY 4TH STREET Featuring **Capt. Hollywood I Can't Stand It!** 4:05

Ruud Van Rijen, Henning Reith
EMI Music / Cat-Talk Music, Siegel Music

Produced and Arranged by Ruud Van Rijen and Jim Soulier
Recorded and Mixed at G & G Studios, Germany
Engineered by Dietmar Schillinger, Ramon Creutzer and Michel Andina
Rap by Tony Harrison A.K.A. Capt. Hollywood

© 1990 BCI Records



DEVICE **What Is Sadness?** 5:38

Rene Blizard, Hiroshi Hosaka, Robert Haynes
Hanseatic Musikverlag GmbH / Songs Of Logic, adm. in the U.S.A. by
Intersong U.S.A., Inc. (ASCAP)

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ALISON LIMERICK **Where Love Lives** 3:37

Lars Kronlund
BMG Music Publishing Ltd., adm. by BMG Songs, Inc. (ASCAP)

Produced by Lati Kronlund

Remix and Additional Production by Frankie Knuckles and
David Morales for Def Mix Productions

Engineered by John Poppo

Keyboards by Peter "Shi" Schwartz and Eric Kupper

Percussion by David Morales

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CARMEN CARTER **Always** 4:03

John Bokowski, Michael Troy, L. Smokey Bates
Mama Doll Music, Warner Chappell Music (ASCAP) /
Michael Troy Music, Inner Court Music (ASCAP) /
Paper Boy-Agape Publishing (BMI)

Produced by John Bokowski, Jr. for King's Court Productions, Inc.

Mixed by Barney Perkins

Executive Production: William Ivory and John Bokowski

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GURU JOSH **Infinity** 4:03

P. Walden
Virgin Music, Inc. (ASCAP)

Produced by Guru Josh

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M & M CREW **Electric Live** 4:30

Luca P.

Salter Street Music (ASCAP)

Produced and Arranged by Mark Tabak and Mike Michaels

Programming and Overdubs by Jay Jay

Mixed at the Battery Station U.K. by Skul

All Mixes by Baby Bam and the Switch Off Brothers

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XPANSIONS **Elevation** 5:25

R. Malone, M. Spreckly
Supreme Songs Ltd.

Produced and Arranged by R. Malone

Engineer: M. Cardarelli

Recorded at Synchronized Studios, London

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EXPOSÉ **Stop, Listen, Look & Think (House Mix)** 4:08

Lewis A. Martineé
EMI / Panchin Publishing (BMI)

Produced and Arranged by Lewis A. Martineé for Pantera Productions

Executive Producers: Ismael Garcia for Charisma Recording Inc. and
George H. Ness

Additional Production and Mix by Clem Friscia at On Broadway Studio

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Executive DJ's: Richard Sweret & George Ness

This record is dedicated to all the DJ's of the world. Peace.

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UNA LAGRIMA
CRIOLLITA SANTIAGUENA
LA COLORADA

DISCO DOS

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ZAMBA DEL CHALCHALERO
LA RAQUEÑA
ALMA SALTEÑA
LA LLORONA
A USTEDES
LUNA TUCUMANA
CORAZONES PARTIDOS
LA RUANA
SAPO CANCIONERO
LA ANDARIEGA
VIVO EN TU AMOR

DISCO TRES

DE MI ESPERANZA
YO VENDO UNOS OJOS NEGROS
ENTRE SAN JUAN Y MENDOZA
DE MI MADRE
A LOS BOSQUES YO ME INTERNO
EL ARBOL
LLORARE
TU QUE PUEDES VUELVETE
ENGANERA
LA FLOR DE LA CANELA
EL COCHERITO
ANORANZAS

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"For the first time perhaps, a foreigner has been able to seize upon experience as it presents itself to an Indian, by penetrating through form to meaning."

— Shankar's Weekly, New Delhi

DEBU RECORDING OF AN AMAZING YOUNG AMERICAN Carnatic Music of India Sung by Jon Higgins Bhagavatar

accompanied by V. THYAGARAJAN, violin

T. RANGANATHAN, mridangam

V. NAGARAJAN, kanjira

In 1966, word began to sift back from India to the United States about the overseas exploits of an astonishing young American. His name: Jon Higgins. His achievement: singing with amazing skill and artistry, to entranced Indian audiences, the beautiful, tortuously difficult Carnatic vocal music of South India.

Less well known to Americans than the Hindusthani music of the North, Carnatic music flourishes chiefly in the Southern coastal provinces of Madras and Kerala. Early writings made no distinctions between the Northern and Southern schools. But in the 12th Century, Persian and Moslem influences began subtly to transform the music of the North, to introduce new instruments and modify old ones, to change the concepts of musical theory and practice. The South avoided these foreign incursions, and continued to develop its music along traditional lines, utilizing the traditional Indian instruments.

It was the Carnatic music of the South that fascinated Jon Higgins. In 1962, while he was studying history at Wesleyan University in Middletown, Conn., Jon attended a performance of the great classical Bharata Natyam dancer Balasaraswati. Her dancing captivated him as no other art, East or West, had previously done. The role of the music in the performance impressed him even more forcefully. "It was no mere accompaniment to a great dancer," he reported, "but rather the living source of the dance itself."

Jon set his history studies aside, and plunged into the art of Indian music. He could hardly have been situated in a more ideal place in America to do so. On the staff of Wesleyan was Dr. Robert E. Brown, who had himself studied Indian music in Madras. Dr. Brown taught Jon the theory of Carnatic music and the beginning stages of vina and vocal music. Soon afterward, Balasa-

raswati's brother T. Ranganathan came to Wesleyan as a visiting artist for one year, and taught Jon the rudiments of the mridangam, the two-headed Indian drum used in both rhythm accompaniment and solos.

In 1964, Jon's enthusiasm for Indian music took him to Madras. As a Fulbright scholar on a one-year grant from the United States Educational Foundation in India, he studied vina with M. Nageswara Rao and vocal music with T. Viswanathan, celebrated flute vidwan, accomplished singer, and head of the Department of Music at Madras University. Jon's progress was astounding. After six months, guru Viswanathan suggested that he sing in public to test his abilities before a skeptical Indian audience.

The occasion of Jon's debut was the annual Tyagaraja Aradhana Festival in Tiruvayyaru. The audience numbered over ten thousand. The atmosphere was suffused with a sense of reverence for the great saint-composer Tyagaraja. On the dais with Jon were some of India's greatest musicians; and in this illustrious company, he held his own beyond anybody's expectations. After the initial stunned disbelief at seeing the tall and pale-faced American on the platform, the audience burst into shouting enthusiasm.

So pleased was the U.S. Educational Foundation with his rare achievement that they awarded Jon a one-year renewal of his grant. He utilized the added time to fill out his repertoire of compositions and to explore the field of *manodharma sangita*, or improvised music. Guru Viswanathan recommended more public performances. Leading Indian musicians also urged him to perform. Jon's closest friends by now included the three distinguished musicians who regularly accompanied him, V. Tyagarajan (violin), V. Nagarajan (kanjira), and his mentor from Wesleyan T. Ranganathan (mridangam), and



they too gave him guidance and encouragement.

The young Connecticut Yankee costumed in jubba and dhoti, kumkum and vibhudi, became a familiar sight in the concert halls of South India. The delightful novelty fascinated and disarmed Indian audiences, and his musicianship charmed them. The performances of Higgins Bhagavatar (Maestro), as they now affectionately called him, were invariably sold out. In 1966, after receiving an unprecedented third grant from the Fulbright program, Jon toured widely throughout South and North India, to unanimous acclaim.

"A pioneering vidwan (learned singer)," wrote the Indian weekly *Thought*. "There was neither in his manner nor in the way he sang *raga* after *raga* any hint of condescension or the suggestion that he should be judged as a curious phenomenon."

Shankar's Weekly wrote, "For the first time perhaps, a foreigner has been able to seize upon experience as it presents itself to an Indian, by penetrating through form to meaning."

The Statesman of New Delhi reported, "The Saint Tyagaraja himself must have blessed Jon Higgins. Sheer perseverance and a sense of dedication to the muse of Carnatic music could be the only reason for his phenomenal achievement."

In the States, *Newsweek* magazine carried the news to the American public: "His audiences go away rapt with enthusiasm once they get over the shock of hearing the young man from America skillfully maneuver his way through the complexities of these most Indian of songs." *Newsweek* also quoted leading Indian critic P. V. Subramanian: "Jon is a genius. In his previous birth, he must have been in India."

Jon Higgins recently returned to the United States to complete his studies at Wesleyan, and to undertake a series of concerts. Also came V. Tyagarajan, T. Ranganathan and V. Nagarajan, to occupy the posts of visiting artists at Wesleyan for a year, as well as Jon's guru T. Viswanathan. Jon's first appearance with his customary accompanists was, appropriately, at the university. A second appearance quickly followed at Asia House in New York City. Now to present Jon to the greater American public comes this album of Carnatic music, recorded in India, a fascinating introduction both to the singer and the music. — Rory Guy



SIDE ONE

VIRIBONI

6:17

By the 18th-Century composer Adiyappiah, this is a varnam designed to reveal the fullest possible picture of the *raga*. It is set in Bhairavi *raga* in *Ata tala* (5-5-2-2). It covers the full vocal range, and is usually placed first in a concert so that the singer, in the words of Anna Russell, "can get the frogs out of his throat." It is a strict composition, with no improvisation, in the Telugu language.

ENNERAMUM

4:38

A *kriti*, the most popular form of South India composition, by 19th-Century composer Gopalakrishna Bharati. It is in Devagandhari *raga* in *Adi tala* (4-2-2), performed as a strict composition, in the Tamil language.

Text: "I wish to be in your presence always, O Lord. Your holy shrine in Chidambaram is surrounded by an abundance of fertile coconut palms."

TYAGARAJA YOGA VAIBHAVAM

9:50

In Anandabhairavi *raga*, in *Rupaka tala* (2-4), by composer Muthuswamy Dikshitar (1775-1835), in Sanskrit.

Text: "I pray to Guruguha who is praised by Tyagaraja; who is reached only by the great ascetics; who is the creator of all the world; who makes one realize the great truths of Gods like Shiva and Shakti."

SIDE TWO

BROCHEVAREVARU

12:17

In Srianjani *raga* in *Adi tala* (4-2-2) by 19th-Century composer Tyagaraja, in the Telugu language. The composition is followed by improvisation by the singer and the violinist accompanied by mridangam and kanjira, followed by drum solo by mridangam and kanjira.

Text: "Who is there to protect and guide me like you, O Raghupati! Who else would have made a gift of Lanka (Ceylon) to the Vibhishana, blessing him, and delighting the Gods? Who else would have killed the demon Vali with a single arrow? Who else would have taken Tyagaraja by the hand helping to guide him across the ocean of Samsara?"

KRISHNA NI BEGANE BARO

7:15

In Yaman *raga*, in *Misra chapu tala* (3-2-2), by 16th-Century composer Vyasara-yar, in the Kannada language.

Text: "Krishna come, come soon. Come soon and show me your face. As a baby, you were playing and eating mud. Your mother scolded you, yet when you opened your mouth, she beheld the entire universe! O Prop of the Universe, O Lord Krishna of Udupi."

Text translations by Jon Higgins.

Prepared for release in the
U.S.A. by BILL MILLER

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tiger



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PUBLISHED BY - EMI MUSIC



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Also Playable Mono



VSD-3/Side One

1. **SOULFUL SHADE OF BLUE (A)** 2:15
Buffy Sainte-Marie; Gypsy Boy Music Publ., BMI
2. **SUMMER BOY** 2:39
Buffy Sainte-Marie; Gypsy Boy Music, BMI,
with orchestra arr. & cond. by Peter Schickele
3. **UNIVERSAL SOLDIER** 2:15
Buffy Sainte-Marie
4. **BETTER TO FIND OUT FOR YOURSELF** 2:12
Buffy Sainte-Marie; Caleb Music, BMI,
electronic score by Michael Czajkowski
5. **COD'INE** 5:01
Buffy Sainte-Marie
6. **HE'S A KEEPER OF THE FIRE** 3:20
Buffy Sainte-Marie; Caleb Music, BMI,
electronic score by Michael Czajkowski; John Craviotto,
drums; Rick Oxendine, bass; Bob Bozina, lead guitar

VSD-4/Side One

1. **UNTIL IT'S TIME FOR YOU TO GO** 2:27
Buffy Sainte-Marie; Whitfield Music, BMI
with Russ Savakus, bass
2. **ROLLING LOG BLUES** 3:28
with Bruce Langhorne; electric guitar; Russ Savakus, bass
Buffy Sainte-Marie; Chorus by Lottie Kimbrough;
Gypsy Boy Music, BMI
3. **GOD IS ALIVE, MAGIC IS AFOOT** 4:46
words, Leonard Cohen; Music, Buffy Sainte-Marie;
Gypsy Boy Music, Stranger Music, BMI
electronic score by Michael Czajkowski
4. **GUESS WHO I SAW IN PARIS** 2:25
Buffy Sainte-Marie; Caleb Music, BMI
electronic score by Michael Czajkowski; John Craviotto,
drums; Rick Oxendine, bass; Bob Bozina, lead guitar
5. **PINEY WOOD HILLS (A)** 3:04
Buffy Sainte-Marie; Gypsy Boy Music, c/o T.M. Music, BMI
6. **NOW THAT THE BUFFALO'S GONE** 2:45
Buffy Sainte-Marie
with Art Davis, bass

VSD-3/Side Two

1. **TAKE MY HAND FOR A WHILE (A)** 2:35
Buffy Sainte-Marie; Gypsy Boy Music, c/o T.M.
Music, BMI
2. **GROUND HOG** 2:13
Trad. Arr. Buffy Sainte-Marie; Whitfield Music, BMI
with Russ Savakus, bass
3. **THE CIRCLE GAME** 2:51
Joni Mitchell; Siquomb Music, BMI
with orchestra arr. and cond. by Peter Schickele
4. **MY COUNTRY 'TIS OF THY PEOPLE YOU'RE DYING** 6:49
Buffy Sainte-Marie; Gypsy Boy Music, BMI
with Russ Savakus, bass
5. **MANY A MILE** 2:42
Patrick Sky; Whitfield Music, BMI
with Patrick Sky, 2nd guitar; Russ Savakus, bass

VSD-4/Side Two

1. **CRIPPLE CREEK** 1:45
2. **I'M GONNA BE A COUNTRY GIRL AGAIN (A)** 2:57
Buffy Sainte-Marie; Gypsy Boy Music, BMI,
with Bruce Langhorne, electric guitar; Russ Savakus, bass
3. **THE VAMPIRE** 2:05
Buffy Sainte-Marie; Caleb Music, BMI,
electronic score by Michael Czajkowski
4. **LITTLE WHEEL SPIN AND SPIN** 2:26
Buffy Sainte-Marie; Gypsy Boy Music, BMI,
with Bruce Langhorne, electric guitar; Russ Savakus, bass
5. **WINTER BOY** 2:10
Buffy Sainte-Marie; Gypsy Boy Music, BMI,
with Russ Savakus, bass
6. **LOS PESCADORES** 2:01
Buffy Sainte-Marie; Whitfield Music, BMI,
with Russ Savakus, bass
7. **SOMETIMES WHEN I GET TO THINKIN' (A)** 2:59
Buffy Sainte-Marie; Gypsy Boy Music, c/o T.M. Music, BMI

Produced by Maynard Solomon

A. With GRADY MARTIN, electric guitar; RAY EDENTON and VELMA SMITH, rhythm guitar;
HARALD RUGG and LLOYD GREEN, steel guitar; WAYNE MOSS and JERRY SHOOK, bass
guitar; JUNIOR HUSKEY, bass; FLOYD CRAMER, piano; GROVER LAVENDER, fiddle;
SONNY OSBORNE, banjo; BUDDY HARMAN and BILL ACKERMAN, drums; and THE
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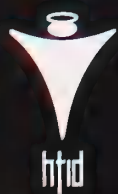
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Written, produced and engineered by I Hicks
Published by Paul Rodriguez

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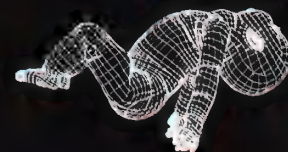
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CAT NO. BABY18

Made in England



The Sixth Day



The Sixth Day

And God saw all that He had made and
behold it was very good, and there was evening
and there was morning, THE SIXTH DAY . . .

On that momentous day God chose to place man at the very
pinnacle of His "good" creation. Man's present sinfulness and moral
corruption is a drastic departure from the best that God has always intended
for him. Therefore, THE SIXTH DAY understands its mission to be
re-creation and restoration so that those apart from Christ will find Salvation
and others who know Christ will deepen their love for Him.

"The presence of God that I felt on the moon is alive in the music
of THE SIXTH DAY. Listen to this fine group as they
bring the message of God's Love from *High Flight* to the world.

Jim Irwin Apollo 15
James Irwin
President, High Flight Foundation

SIDE ONE

- 1/I'm Free
- 2/My Friend
- 3/Resurrection
- 4/Nobody Cared
- 5/Spiritual Medley:
Kum Bah Yah
Nobody Knows The Trouble I've Seen
My Lord's Gettin' Us Ready
Wade In The Water

SIDE TWO

- 1/Thank You Lord
- 2/Put A Little Love In Your Heart
- 3/Gospel Medley:
More Love To Thee
Turn Your Eyes Upon Jesus
I Have Decided To Follow Jesus
- 4/Preserve Me, Oh God
- 5/Scripture Reading
- 6/Benedictus

Arranged and produced by Bruce Kobiush
Engineered by Paul Martinson
Photography and design by Ike Austin
Recorded and mastered at Sound 80 Studios

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John·nie Tay·lor (*jŏn'ēē*
Tā'lŏr) (see eargasm; earful)

ear·ful (*ēr'ful*) n-s. **1.a.** an astonishing unexpected aural response **b:** an outpouring of news or gossip **2:** a sharp reprimand **3:** the music of Johnnie Taylor

ear·ga·sm (*ēr'gaz·ēm*) n-s: a paroxysm of emotional and auditory excitation or instance or climax of such excitement sufficient to cause release of tension and a state of beatitude

ear·gas·mic (*ēr'gaz·mīk*) adj. **1:** like or suggestive of an eargasm **2:** tending to produce an eargasm

ear·ing (*ēr'ing*) n-s: a line used to fasten a corner of a sail to the yard or gaff to haul a reef cringle to the yard.



Side One

DISCO LADY

PLEASE DON'T STOP

(That Song From Playing)

DON'T TOUCH HER BODY

(If You Can't Touch Her Mind)

I'M GONNA KEEP ON LOVING YOU

YOU'RE THE BEST IN THE WORLD

Side Two

RUNNING OUT OF LIES

SOMEBODY'S GETTIN' IT

IT DON'T HURT ME LIKE IT USED TO

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Produced By:

Don Davis for

Groovesville Productions Inc.

Engineers:

Ken Sands, Jim Vitti, Don Davis

Jerry Masters, John Pritchett

Remix Engineers:

Don Davis, Ellis E. Bishop

Recording Studios:

United Sound Systems, Detroit, Michigan

Muscle Shoals Sound Studios, Alabama

Johnnie Taylor vocals recorded at:

Sundance Studios, Dallas, Texas

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DISCO LADY

Harvey Scates, Al Vance, Don Davis
Arranged by: George Worrell, Don Davis, David Van De Pitte

CHORUS:

Shake it up, shake it down
Move it in, move it around, Disco Lady
Move it in, move it around
Move it in, around, about, Disco Lady
Shake it up, shake it down
Move it in, move it around, Disco Lady
Hey Sexy Lady
Said I like the way you move your thing
Lord have mercy girl
You dance so fine, and you're right on time
Girl you ought to be on TV, on Soul Train
When you get the groove, it ain't no stopping
Just can't help it, I'm finger popping

CHORUS:

Shake it up, shake it down
Move it in, move it around, Disco Lady
Move it in, move it around
Move it in, around, about, Disco Lady
Shake it up, shake it down
Shake it Baby, shake it
Baby shake your thing
Shake it Baby, shake it
Baby shake your thing
You got me groovin', I feel like movin'
You got me movin', can't sit still I'm groovin'
I like that funky stuff

CHORUS:

Shake it up, shake it down
Move it in, move it around, Disco Lady
Move it in, move it around
Shove it in, around, about, Disco Lady
Hey Sexy Lady-girl you drive me crazy
You dance so fine and you're right on time
Girl you drive me right out of my mind
If it wasn't for my girl sittin' next to me
I'd just right up out of my seat
You got me hypnotized, soul mesmerized
Girl you're movin' me, girl you're groovin' me
Why don't you shake it up, shake it up, shake it down
Move it out, on down to the ground

CHORUS:

Shake it up, shake it down
Move it in, move it around, Disco Lady
Move it in, move it around
Move it in, around, about, Disco Lady
Shake it up, shake it down

ADLIB & FADE

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PLEASE DON'T STOP (THAT SONG FROM PLAYING)

Don Davis
Arranged by: Don Davis, Wade Marcus

Girl you put a song in my heart
You made my life worth living
I'm grooving to a brand-new style
Walking on the music that you give me
Please don't stop that song from playing
Please don't stop that song from playing
Your song is all I need to fulfill the need in me
Keep on playing it baby
Your music keeps my life in harmony
Soothing down my every pain
You play me, like a guitar string
I'm humming such a sweet sweet refrain
But please don't stop that song from playing
Please don't stop that song from playing

Your song is all I need to fulfill the need in me
Keep on grooving baby
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
Never thought two people could be
Grooving in such sweet harmony
Your music keeps me swinging with the beat
Don't ever take your love away from me
Please don't stop that song from playing
Please don't stop that song from playing

Your song is all I need to fulfill the life in me
Keep on playing it baby
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
Play me like an old guitar string
Pick me up and dust me off, and let me ring
I like it, I love it

ADLIB AND FADE

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DON'T TOUCH HER BODY (IF YOU CAN'T TOUCH HER MIND)

Don Davis
Arranged by: Rudy Robinson, David Van De Pitte

Some like to do it when it's hot
Some like to do it when it's cold
Some like to do it when it's raining
Some even do it in the snow
However you do it make it sweet
Don't try to handle it and fall asleep
Complete the feeling should be your goal
Bend over backwards and touch her soul

CHORUS:

Don't touch her body, if you can't touch her mind
Don't touch her body, if you can't touch her mind
Some like to do it and show no emotion
Some play it cool with no commotion
However you do it you better take heed
Don't get your kicks and leave the girl in need
Hitting and running is the biggest crime
Take time for affection and get to her mind
Just when you think that the job is all over
That's the time she needs you to hold her closer

CHORUS:

Don't touch her body, if you can't touch her mind
Don't touch her body, if you can't touch her mind
Some got the nerve to be vain
And do it all just for a game
They never try to satisfy
They're just trying to get by
Consider her feelings and show some affection
And let her know she's a work of perfection
If love ain't in your heart you'll never please her
You'll wind up being bad company

CHORUS:

Don't touch her body, if you can't touch her mind
Don't touch her body, if you can't touch her mind
ADLIB & FADE

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I'M GONNA KEEP ON LOVING YOU

Richard Morris, Don Davis
Arranged by: Don Davis, David Van De Pitte

There are times you make me feel so bad
There are times you make me oh so mad
There are times when I can't see your charms
But it all comes back when I hold you tightly in my arms
You see honey

CHORUS:

I'm gonna keep loving you
I'll keep right on loving you
Baby I know that's the way love goes
I'll keep on loving you
There are times you treat me like a cold winter day
There are times you melt the ice away
There are times you make my soul dissolve
But when you're gone and I really miss you
My world just don't revolve

CHORUS:

I'm gonna keep loving you
I'll keep right on loving you
Baby I know that's the way love goes
I'll keep on loving you

INSTRUMENTAL

Ain't nothing like loving you baby

CHORUS:

I'm gonna keep loving loving you
I'll keep right on loving you
Baby I know that's the way love goes
I'll keep on loving you
There are times I feel like I hate you so
'Cause when I hate you I still love you
That's the way, that's the way love goes

There are times when I can't see your charms
But it all comes back when I hold you tightly in my arms
See honey

CHORUS:

I'm gonna keep loving you
Keep right on loving you
Baby I know that's the way love goes
I'll keep on loving you
I'll keep right on loving you
I'll keep right on loving you
Makes no difference what nobody says
Baby I know that's the way love goes
I'll keep right on loving you
Oh, somebody help me say
I'll keep right on loving you

FADE

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RUNNING OUT OF LIES

Perry Jordan
Arranged by: Don Davis, Wade Marcus, David Van De Pitte

I'm tired of lying, peeping and hiding
In low-class places, oh I'm tired baby
I'm tired of worrying whenever I come
home late with your lipstick traces, oh
yes I am

You can rest assured my woman's no fool
She can tell I've been lovin' you
Stealing your love is getting harder,
and harder, the excuse I been giving
just won't hold water

I'm running out of Lies, Lies, Lies
Getting hard to think of an alibi
Running out of Lies, Lies, Lies
Getting hard to think of an alibi

Say good-bye, I got too many irons
in the fire, Oh yes I do baby

I'm spreading myself a little too thin
I'm spreading myself a little too thin
Trying to do the job of too many men

You can rest assured my woman's no fool
She can tell just as good I been lovin' you
Stealing your love is getting harder and
harder, the excuse I been giving just won't
hold water

I'm running out of Lies, Lies, Lies
Getting hard to think of an alibi
I'm running out of Lies, Lies, Lies
Getting hard to think of an alibi

My woman ain't no fool y'all
She can tell just as good that I've
been with somebody else

You know a lot of times, I don't want to
talk about it

And I try, I try to get it off of my mind
but then my conscience, you know everybody's
got a conscience

My conscience gets to bothering me, and when I
try to go to sleep at night, seems like to me, I
can hear my conscience say, Johnnie
You ought to be ashamed of yourself, you know you
got a good woman, and you ought to treat her right
And I made a deal with my conscience that if my
conscience didn't bother me
I sure wouldn't bother my conscience
But every now and then
It'll come around to me and tell me
Johnnie you know you've been wrong
Yes you have

A lot of fellas out there have been wrong
You ought to go to your baby and tell her
Honey oh—I'm sorry baby
for taking you through all of these changes
I'm sorry baby
I'm sorry that I did you wrong
I'm sorry that I broke your heart baby
It seems like to me

I'm running out of Lies, Lies, Lies
It's getting hard to think of an alibi
(REPEAT AND FADE)

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YOU'RE THE BEST IN THE WORLD

Norma Toney
Arranged by Rudy Robinson, David Van De Pitte

You don't give me money
Honey that's just not your style
Other girls offer me the world
I say thank you no, and give a smile
At times you may get angry
Temper out of sight
I get so mad sometimes
It's almost a doggone crime
The way we argue, fuss, and fight
Sometimes we break up
Turn around and make up
But you make everything all right
When you hold and you squeeze me tight
Lovin' me all through the night
You're the best in the world
When it comes to making love
You're the best in the world
Any man could ever dream of

INSTRUMENTAL

We don't break no records
When it comes to good looks
You might misread a recipe
Burn up the food when you cook
You get a little moody sometimes
And you won't say a word
No one can beat you
When you're getting sweeter
Say loving words that I never heard
I remind myself over and over
Life ain't no bed of clover
You take me by the hand
Because I'm your only man
Then at night you show me that I really am
You're the best in the world
When you lock me in your arms
You're the best in the world
When you turn on all your charms

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SOMEBODY'S GETTIN' IT

Chico Jones, Clarence Colter, Don Davis
Arranged by Rudy Robinson, Sonny Sanders

Somebody's gettin' it
Somebody's gettin' my love
Somebody's gettin' it
Somebody's gettin' my love
My eyes are open
And I don't like what I see
Somebody's getting my action
Somebody other than me
Cause when I kiss you
It just ain't the same
You slipped the other night
And called me someone else's name
Well
Somebody's gettin' it
Somebody's gettin' my love (Repeat)
I thought I had you in the palm of my hand
Tried to hide you from all the other men
You knew I was tipping with someone else
You gave me enough rope to hang myself.
Somebody's gettin' it
Somebody's gettin' my love (Repeat)
Somebody's done got it and split the scene
I should have been home if you know what I mean
(Repeat)

I should have been home but I was on the run
Leaving you lonely while I was having my fun
You refused to be lonely and just wait for me
You found someone else to keep you company

Who done it
I don't know but I would sure like to know
Who done it
I don't know but I would sure like to know
Who got it
Well, well, well, it sure hurt me so
Somebody's gettin' it
Somebody's gettin' my love

REPEAT AND FADE

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IT DON'T HURT ME LIKE IT USED TO

Perry Jordan, Herbie Ross
Arranged by Don Davis, Wade Marcus

I used to stand in the street
When it was five degrees
Holding my heart in my hand
Waiting for you to come home
Praying for you to be all alone
But everytime you would show up with another man
It was breaking me down
And I couldn't cope with that
But time has healed my wounds
And I'm learning to face the fact

It don't hurt me like it used to
It don't hurt me like it used to

INSTRUMENTAL

I used to sit down and drink
To the point where I couldn't think
Walking floors, and slamming doors
I was going insane
I thought of you with someone else
Girl, it nearly scared me to death
It was too much, too much for me to bear
I'm getting together and it won't take too long
Before I stop standing in the doorway waiting
For you to come home

It don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me, Don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me, Don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me like it used to

FADE

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PICK UP THE PIECES

Don Davis, Kent Barker, Fred Briggs
Arranged by Don Davis, Wade Marcus

Hey girl we're drifting apart
We keep breaking each other's heart
Tell me how long can this go on
Before all the good love we have is gone
Will you help me pick up the pieces
Will you help me pick up the pieces
And start all over
And start all over
We keep acting like little children
Playing a game that just ain't fair
Stepping on, stepping on, stepping on
Each other's feelings
Deep down inside we both know we care
Help me pick up the pieces
I can't do it by myself baby
Help me pick up the pieces
Start all over
Start all over
I know that we can make it
We can go all the way
Breaking up our love affair is too high a price to pay

Pick up the pieces
Pick up the pieces
Why don't we start all over
Start all over
Can you help me baby
Can you help me
Can you help me pick up the pieces
I need your help baby
Just like I needed when I started honey
Oh, can I make you pick up the pieces
Oh

I find myself all alone without you baby
And I need you, I need you to help me
I need you to help me
Come on and pick up the pieces baby
Baby can you pick them up
I don't know but I just don't believe I
can do it by myself honey
I need all the strength that you can
give to me baby
I need you to help me, to help me,
to help me pick up the pieces
Because I know if I try to pick them up
myself honey
I may stumble and fall by the wayside
But if you're with me honey
I know that all I have to do is
Bend down and I can pick up the pieces
if you let me pick them up baby
I know everything will be alright honey
Help me pick up the pieces
I need you right now honey
I need you to help me, I need you to help me
I need you to help me pick them up
'Cause if we pick them up then everything will
be alright

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KEYBOARDS:

Rudy Robinson, George Roundtree,
Melvin Griffin, George Worrell, Barry Beckett

BASS:

Michael Henderson, William (Bootsy) Collins, David Hood

DRUMS:

Richard (Pistol) Allen, Zackary Slater,
Roger Hawkins, Jerry Jones

GUITAR:

Bruce Nazarian, Glen Goine, Emmett Smith,
Jimmy Johnson, Don Davis

HORNS AND STRINGS:

Carl Austin and the Detroit Fisher Theater Strings
Alto Sax Solo on "IT DON'T HURT ME LIKE IT USED TO"
and "YOU'RE THE BEST IN THE WORLD" by Eli Fountain

BACKGROUND VOCALS:

Brandy

BACKGROUND ARRANGEMENTS:

Robert (Bobby) Eaton

PRODUCED BY:

Don Davis for Groovesville Productions Inc

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Jerry Masters, John Pritchett

REMIX ENGINEER:

Don Davis, Ellis E. Bishop

RECORDING STUDIOS:

United Sound Systems, Detroit, Michigan
Muscle Shoals Sound Studios, Alabama
Johnnie Taylor Vocals Recorded at:
Sundance Studios, Dallas, Texas

ALBUM COORDINATION:

Brian Spears

MUSIC COORDINATOR:

Eli Fountain

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LOS INDIOS TABAJARAS

**M
M**

435.021

FACE 1

Marta

(Simons-Gilbert)

Sunrise serenade

(Carle-Lawrence)

Nunca

(Cardenas)

Always

(Berlin)

Mapuche soy

(Sanchez)

Lovely weather

(Lima) (Mussapere)

FACE 2

St-Louis blues

(Handy)

Adios Mariquita Linda

(Jimenez)

Please

(Robin-Hainger)

Amor

(Ruiz)

A very precious love

(Webster-Fain)

Angelitos negros

(Maciste-A.E. Blanco)

QUELQUES SUCCÈS...

LOS INDIOS TABAJARAS

MARIA ELENA

430.646

Stereo

440.646

Maran cariuu - Los indios danzan - A la orilla del lago - Moonlight serenade - Baion bon - Pajaro campana - Star dust - Ternura - Ay Maria - Vals criollo - Jungle dream -

ALWAYS IN MY HEART

435.019

Stereo

445.019

Por que eres asi? - Over the rainbow - More brandy please - Amapola - Wide horizon - Moonlight and shadows - You belong to my heart - Central park - Magic is the moonlight - New-Orleans - Maria my own -

ELVIS PRESLEY

KISSIN' COUSINS

430.654

Smokey mountain boy - There's gold in the mountains - One boy two little girls - Catchin' on fast - Tender feeling - Anyone - Barefoot ballad - Once is enough - Kissin' cousins - Echoes of love - Long lonely highway -

FUN IN ACAPULCO

430.626

Vino, dinero y amor - Mexico - El toro - Marguerita - Love me tonight - Slowly but surely - Bossa nova, baby - You can't say no in Acapulco - Guadalajara, etc...

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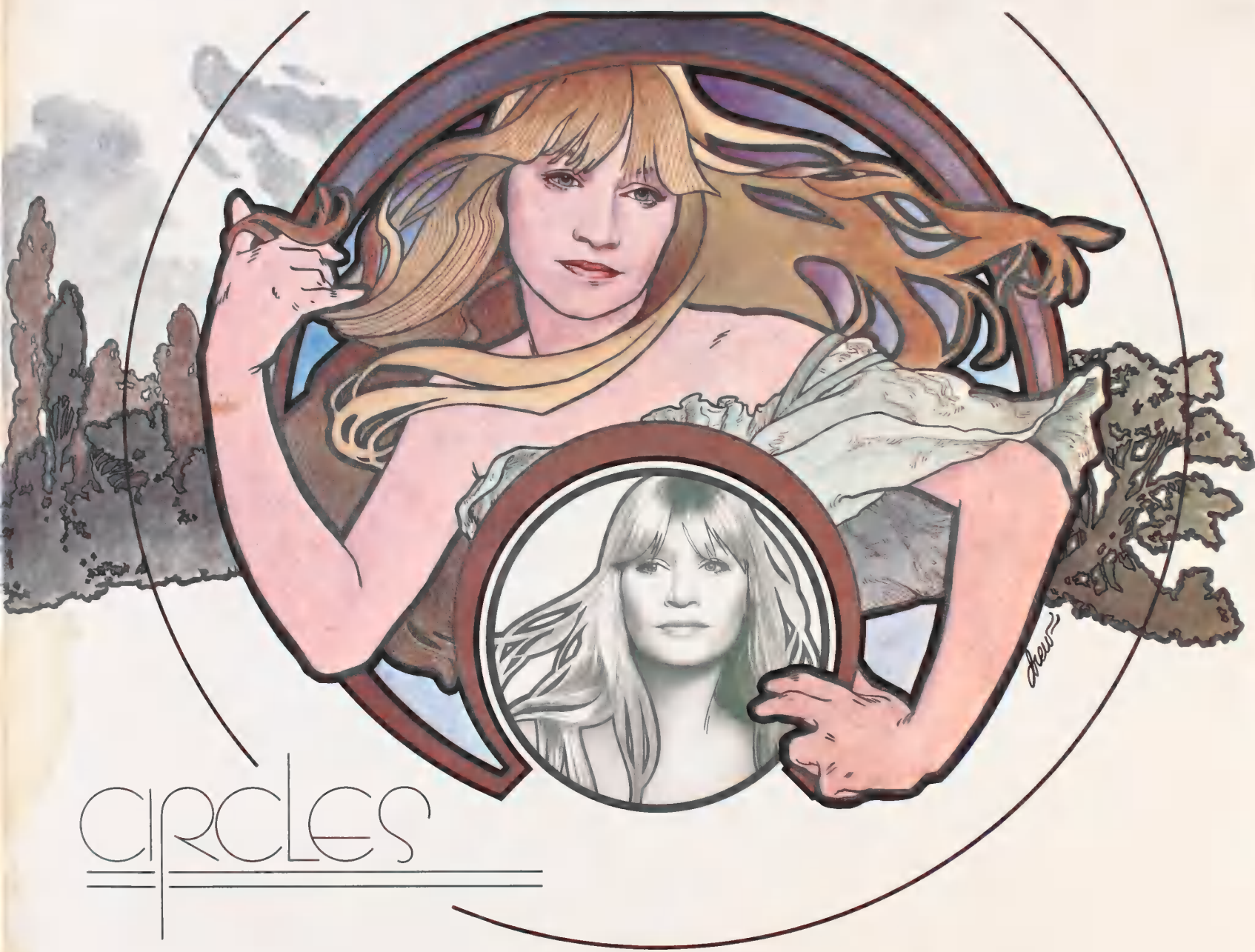
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MARU TRAVERS



CIRCLES

SIDE ONE

CIRCLES/SO CLOSE/GOIN' BACK/HOUSE AT POOH CORNER/
IS IT REALLY LOVE AT ALL

SIDE TWO

SIMPLE SONG/CATCH THE RAIN/THE LIGHT OF DAY/
I'LL HAVE TO SAY I LOVE YOU IN A SONG/I AM YOUR CHILD

PRODUCED BY: TERRY CASHMAN & TOMMY WEST FOR CASHWEST PRODUCTIONS, INC.

RECORDING & MIXING ENGINEER: BRUCE TERGESEN • RECORDED AT THE HIT FACTORY, NEW YORK CITY, N.Y.

STRING ARRANGEMENTS: TERENCE P. MINOGUE & GENI SACKSON • MUSICIANS: ALLAN SCHWARTZBERG,

STEVE GADD, JOE MACHO, STU WOODS, JIM DAWSON, ROB STEVENS, SAL DITROIA, TOMMY WEST,

CHARLIE BROWN, MICHAEL KAMEN, JON STROLL, GEORGE DEVEY'S. SINGERS: TASHA THOMAS, LESLIE WAGNER,

MARTY NELSON, TOMMY WEST, DAVID BUSKIN, JIM DAWSON

DAVID BUSKIN APPEARS COURTESY OF EPIC RECORDS • TOMMY WEST APPEARS COURTESY OF ABC/DUNHILL RECORDS •

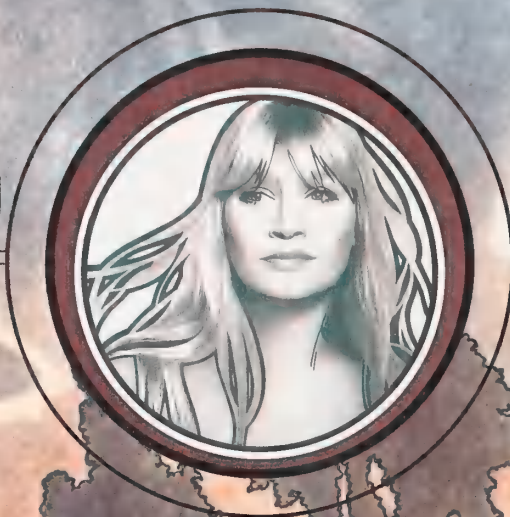
JIM DAWSON APPEARS COURTESY OF RCA RECORDS

ALBUM DESIGN: PACIFIC EYE & EAR • ILLUSTRATION: DREW STRUZAN • PHOTOGRAPHY: MADDY MILLER

THIS ALBUM IS DEDICATED TO MY FRIEND AND TEACHER, MILT OKUN

"I AM YOUR CHILD" IS FOR ROBERT AND JOHN TRAVERS

MARY TRAVERS



Recognition
Simple Song that just exists, like all
that's best in nature, you are
right because you grow to give.
Have you ever noticed that traveling
slept in cities all your life,
how noisy the country is at first?
Mary Travers

BS 2795



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PARENTAL
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BANISH
THE IRISH
TRADITION
MISFORTUNE



No Exchange
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The Irish Tradition, on their new dimension to Irish music in New England where they have made their home away from home. Sez the boys, "We feel the Irish music scene in America needs a breath of fresh air" and believe you me, that's what this album is all about. It's refreshing; with the enthusiasm that these boys create on stage coupled with the best in modern recording this album is a must for all Irish and traditional music lovers.

Side one opens with a tune called "Over the Bar" which tells of a humorous incident on the road to Athy. "Tommy Tourist" is a new song written by Bill O'Brien down on Cape Cod and is dedicated to the people who vacation on the Cape every summer. "Mattie Groves" is a Scottish folk song which relates a tale of triangular nature. "McNamara's Band" --enough said. Tommy Makem, who wrote "Four Green Fields", is as much a part of Irish music as the English are of Irish history. The song relates in metaphorical images the events leading to the division of Ireland. The concept of Ireland as an old woman goes back to the penal laws of the eighteenth century when the use of the terms "Ireland" and "Eire" were forbidden. Poets and scholars used this idea of an oppressed, tired old woman to signify the state of mind of the Irish people at that time. Her four green fields are the four provinces of Leinster, Munster, Connacht, and Ulster. Side one ends with an arrangement of a popular Irish double jig called "Banish Misfortune."

"As I Roved Out" which begins side two is yet another version of a well-known tale. It is coupled with a tune called "Noisy Johnny." This is followed by a "real" reel, "G to F". Two old standards "Molly Malone" and "The Moonshiner" need no introduction. Another Scottish song "Donald Where's Yer Trousers" is the basis for the next tune, which also uses an Irish melody on which to build an arrangement. "Danny Boy", otherwise known as "The Londonderry Air," being as it is one of the best known Irish love songs, fits into any collection with ease. The album closes with a rousing version of an English folk song about an animal of enormous magnitude called "The Darby Ram."

The Irish Tradition would like to thank everybody connected with this album, especially Al Pearson who came up with a beautiful cover design and Steve Langstaff of the Musicians Workshop who put up with us as our engineer and on the production. Thanks to Billy Carson for spiritual guidance.

Recorded at the Musicians Workshop Inc., Waltham, Mass. Photographs: Tom Fleming.



SIDE I

1. OVER THE BAR
2. TOMMY TOURIST - O'BRIEN
3. MATTIE GROVES
4. McNAMARA'S BAND AND THINGS
5. FOUR GREEN FIELDS - MAKEM
6. BANISH MISFORTUNE

SIDE II

1. AS I ROVED OUT
2. G TO F (REEL)
3. MOLLY MALONE/THE MOONSHINER
4. DONALD WHERE'S YER TROUSERS
5. DANNY BOY
6. THE DARBY RAM

MIXIE CLARKE: Accordion, Tin Whistle, Concertina, Vocals.
 COLM GRAHAM: Electric and Acoustic Guitars, Bass Guitar on "Four Green Fields",
 "Over the Bar" and "As I Roved Out" vocals.
 MICHAEL McCLOSKEY: Bass Guitar, Mandolin, Acoustic Guitar on "Four Green
 Fields", Piano, Vocals.
 AIDAN "KID" GRAHAM: Percussion.

SOUND OF THE SITAR

RAVI SHANKAR

ALLA RAKHA • TABLA



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SOUND OF THE SITAR RAVI SHANKAR



North Indian classical music, or *Hindustani Music* as is known in India, owes much of its popularity in this country to the efforts of master musicians like Ravi Shankar who, among other distinctions, has played the largest number of concerts during his eight visits so far, and also has made more LP albums than any other Indian musician. The program notes of these albums already contain biographies of Ravi Shankar and his several accompanists and also glossaries of instruments and musical forms such as alap, jod, jhala, gat, dhun, etc. and do not bear repetition here.

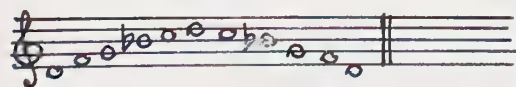
During my last four years in Southern California I have had the opportunity to talk to, discuss with, and often teach the rudiments of Indian music to a sizable cross section of musicologists, performers, composers and students. With more and more exposure to our music, I have seen the initial feeling of exoticness and excitement gradually subside into an eagerness to participate and through this a deeper understanding is acquired. To help this trend, I feel the notes on future albums will have to be less general and more definitive and analytical even if these can cope with only a small segment of the whole performance.

Our musical tradition has so far not felt a serious need for writing, except in a very skeletal form. Some even feel that committing finer aspects of our melodic music to paper will be detrimental to the freedom of individual expression and may lead to regimentation of the rich variety of texture, melodic elaboration and ornamentation, the very essence of our music. But the rhythmic aspects of our music, though no less important and elaborate, lends itself a little better to writing. Some examples transcribed into staff notation are included in the following notes.

SIDE 1 "ALAP AND JOR IN RAGA MALKAUN'S" Sitar Solo—Ravi Shankar.

Among the more profound ragas of Hindustani music, Malkauns has a place of its own. As compared to some other ragas in its class, its structure is simple. And yet it lends itself to expressions of great sublimity and in the hands of a sensitive musician like Ravi Shankar becomes almost a personification of majestic dignity. The tradition of Northern Indian Veena players, to which Ravi Shankar belongs, is noted for its mastery of forms such as alap and jor. The combination of the raga, the form and the musician's lineage, has, in this piece, created one of the finest examples of recorded Indian music.

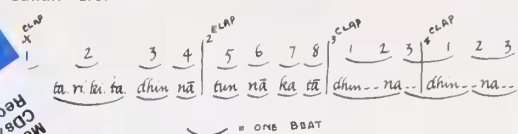
The structure of the raga is:



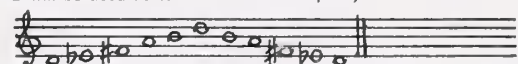
SIDE 2 "TALA SAWARI"

featuring Alla Rakha on Tabla, Ravi Shankar—Sitar.

The prefix Sawari usually denotes a tala of odd numbered beats such as 11, 13 or 15. In such talas, invariably, the last three beats are accented by two sections of $1\frac{1}{2}$ beat each, which give the thekas of these talas a particularly pleasing swing. The claps and boles of the theka of "Char Tal Ki (meaning—of four claps) Sawari" are:



Tempo of the tala in this piece is approximately MM = 120. The piece opens with an *auchar* on sitar in the evening raga "JAIT" with the following structure: (For the sake of simplicity D will be used as tonic in these examples.)

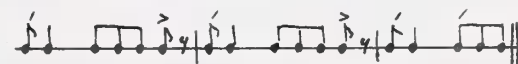


The sitar then introduces the rhythmic cycle in this raga providing a melodic reference to the performance on the tabla. This near ostinato melodic phrase is called "Lehra" or "Nagma" and should not be confused with a gat.



I will take only three segments of this whole piece to show how a regular *tehai* is converted into a *chakradar tehai* by rearranging the pauses in between the sections and how this rhythmic idea is later interpreted on the sitar to bring the piece to an exciting end.

After two bars of *theka* recitation, Alla Rakha comes in with a *tehai* the rhythmic skeleton of which is:



The *chakradar tehai* that follows contains the same rhythmic idea but without the pauses between the sections. Instead the pauses are grouped between the three clusters and the entire *tehai* covers three cycles of the tala (I, III and V of the following example):



This same broad rhythmic idea, slightly modified, is expressed in the last three cycles of the piece. The sitar, instead of providing just the "Lehra," now also joins in with the tabla: The phrase I, III, V is now changed to II, IV, VI of the preceding example.

"PAHARI DHUN"

Sitar—Ravi Shankar, Tabla—Alla Rakha.

A gay improvisation based on the folk melodies of India, this piece starts in an eight beat tala "Kaharwa." Halfway through the piece the sitar changes to a gat in faster "Teen Tal" (16 beats). A *chakradar tehai* of the last six cycles of the tala is:



Compare the above example with the one before which uses the same device of triple grouping separated by pauses.

Boles: Vocal mnemonics imitating the various tones produced on the drums.

Tehai: A cadence-like device in which a chosen rhythmic pattern is played three times without variation, without or with pauses of varying lengths in between the sections. A *tehai* can be played by itself or as a concluding sentence for a longer piece. Most often, but not always, a *tehai* starts from *sum* (downbeat) and ends on *sum* without any restrictions on its length.

Chakradar Tehai: A *tehai* consisting of three sections of a smaller *tehai*, that is, the same phrase is played nine times.

Auchar: A very brief alap-like introduction of the raga.

Theka: An identifying fixed composition of boles marking the particular divisions and accents of a tala.

—Harihar Rao

Harihar Rao is a senior student of Ravi Shankar and is in this country on a Fulbright Grant, and taught North Indian music at U.C.L.A.

Examples in staff notation have been made by Leonard Stein, the well-known pianist, lecturer and writer on contemporary music.

Producer: Richard Bock / Art Direction: Woody Woodward
Cover Painting: Lynn Gertenbach / Audio: Richard Bock

LYNN GERTENBACH

Lynn was born on April 13, 1940 in Wisconsin. Early in life she realized a strong desire to paint expressive faces and longed to see the near eastern world. Scholarships enabled her to study at the Colorado Art Institute and Layton in Milwaukee, followed by tutoring by internationally known artists.

She ventured into portraiture and painting after a year of illustration. Then in 1962-63 Lynn traveled and painted in Europe, Egypt, India and Japan, returning to participate in Laguna's annual art festival and exhibiting in galleries from San Francisco to San Diego. 1964 took her to old Mexico where she gathered inspiration for three one woman shows.

Recent portraits have been completed for Mr. Ravi Shankar (India's leading classical musician) to be used on his album cover "Portrait of Genius" and Mr. Zubin Mehta, conductor of the Los Angeles Philharmonic Orchestra.

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PARENTAL
ADVISORY
EXPLICIT CONTENT

Side A DIRTY DANCIN

feat LIL JON

1. CLEAN (5:17)
2. DIRTY (5:17)
3. INSTRUMENTAL (4:34)

Produced by Lil Jon for BME Enterprises. Written by J. Smith, T. Sanders, C. Lewis, L. Jefferson.
Published by TVT Music, Inc., Oak Productions, C'Amore Music, Me & Marq Music.

Side AA OOH NA NA NA

feat LIL JON & THE EAST SIDE BOYZ

1. RADIO (4:22)
2. STREET featuring DEVIN "THE DUDE" (4:50)*
3. INSTRUMENTAL (4:21)

Produced by Lil Jon for BME Enterprises. Written by J. Smith, S. Morris, T. Sanders, C. Lewis, L. Jefferson, J. Phillips. Published by TVT Music, Inc., Oak Productions, C'Amore Music, Me & Marq Music, Basajama Music. *Written by J. Smith, S. Morris, T. Sanders, D. Copeland, C. Lewis, L. Jefferson, J. Phillips. Published by TVT Music, Inc., Oak Productions, Sili in The Wind, C'Amore Music, Me & Marq Music, Basajama Music. Devin "The Dude" appears courtesy of Rap A Lot Records.

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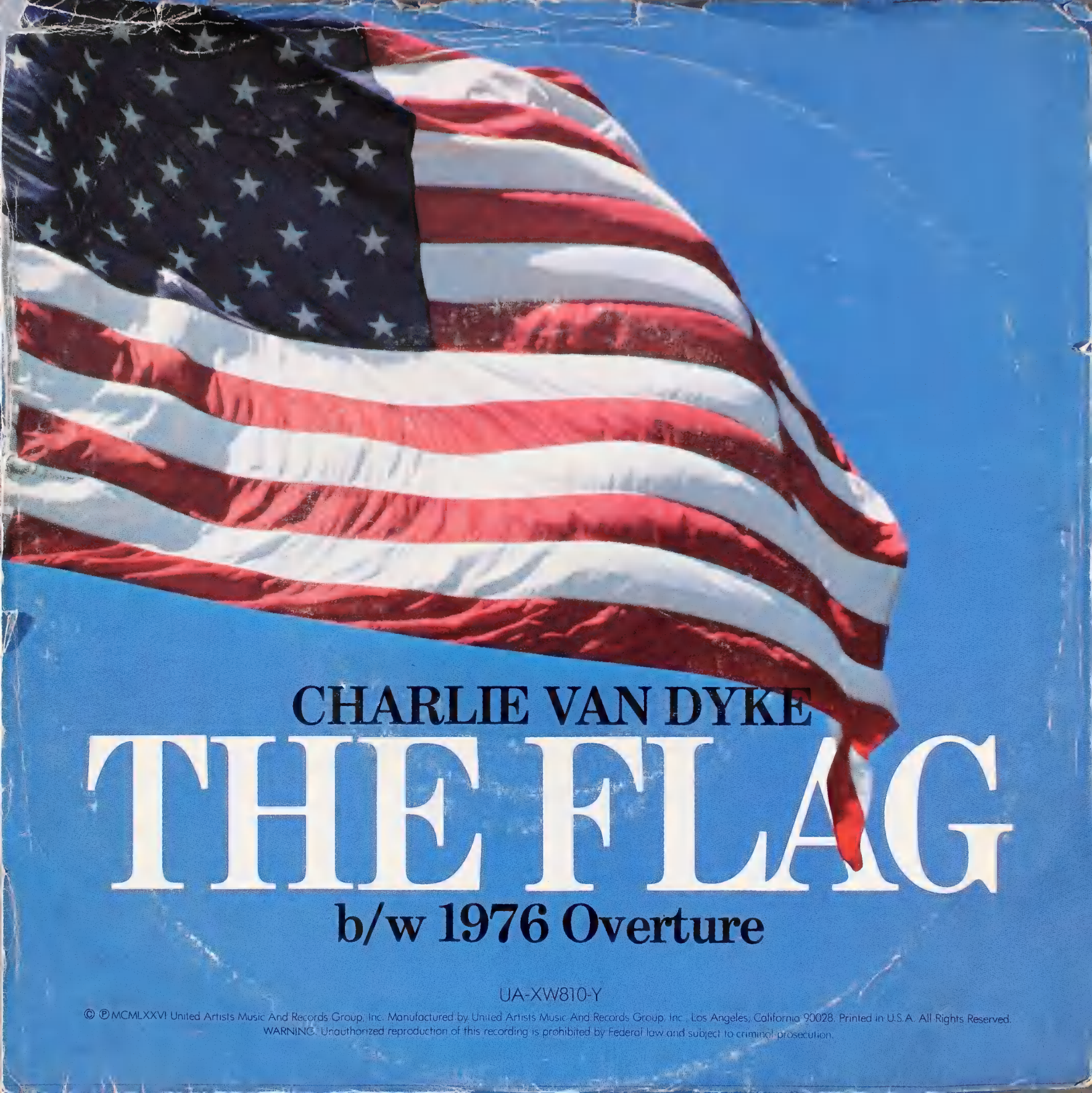
TOKYO NIGHT

BMI 2:30

One listen to the sweet sensuous voice on the demo tape, told Major Bill Smith, Fort Worth's legendary record producer, that the girl behind that beautiful voice was a future star. The girl behind the voice, that shook the producer of such smashes as "HEY BABY, HEY PAULA and LAST KISS," is that of KELLI, a dark haired, brown eyed Texas beauty with a voice that catches the heart as well as the ear.

Arranger - Mike Hogan
STEREO

Produced by - Major Bill Smith



CHARLIE VAN DYKE

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b/w 1976 Overture

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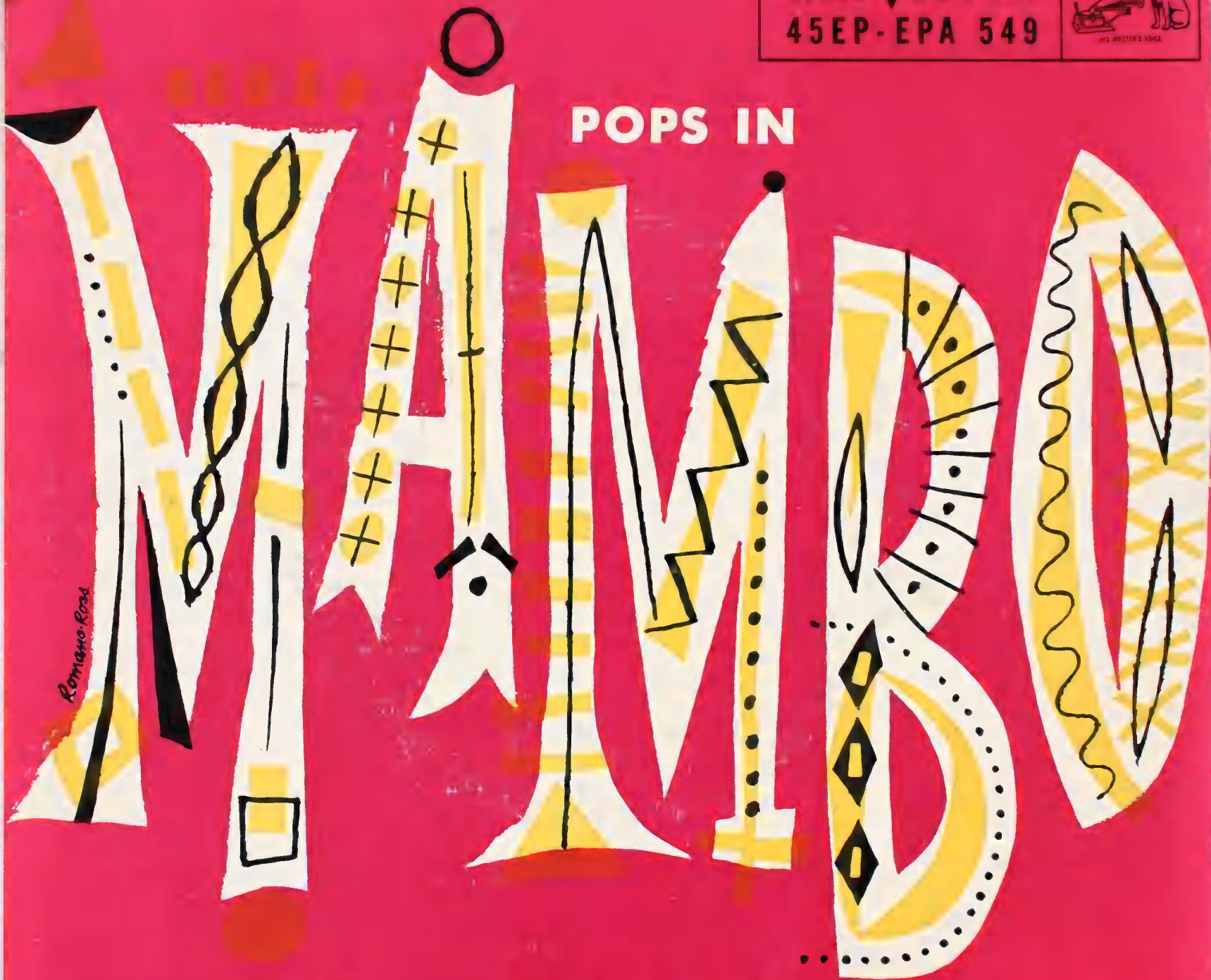
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POPS IN



Noro Morales and his Orchestra

POPS IN MAMBO

ISTANBUL • THE TERRY THEME (CANDILEJAS)

NO OTHER LOVE (NINGÚN OTRO AMOR)

THE SHEIK OF ARABY (EL JEQUE DE ARABIA)

Noro Morales and his Orchestra

Latins have long been credited with adding something unusual to romance — a special, though intangible, quality which is said by those in the know to give it an added fillip. And of recent date, these same innovators have progressed, or retrogressed — as one's momentary point of view may determine — to popular music, clothing it in the explosive rhythms of the mambo and giving it, in reality, a new lease on life.

It is important to know from the start that these tunes are *not* mambos per se; and it is immediately apparent how differently they sound when charged with the pyrotechnics of the Latin dance. They lose nothing of their original melody, but in the process of addition, they find a more lilting beat, a flavor which often transforms their meaning and their philosophy.

In many ways, the results of this process may be favorably compared to those brought about by the mixing of a good Tom Collins. There is no doubt about lemonade being a delightful drink, but with the addition of gin it becomes absolutely ambrosial — a heady brew with a definite kick to it. So do these pop tunes, with the addition of the mambo beat, become something extra-special — and they certainly become extra-intoxicating, especially in these performances by Noro Morales, one of the leading lights of the Latin school.

One sure way to repopularize an old favorite is to dress it up in a new outfit. Numerous of the so-called "standards" are, if anything, more popular today not only because of their inherent musical worth, but also by virtue of the varying treatments given them. And while only one of the tunes included on this disc — *The Sheik of Araby* — has achieved the status of a popular classic, *Istanbul*, *No Other Love* and *The Terry Theme* are, by current popularity, as "standard" as any can be. And in their new costumes, all become favorites of the most permanent kind.

Los latinos gozan de la fama de poseer la facultad de agregar al romance algo extraordinario; cualidad especial, aunque intangible, que imprime al romance un nuevo sabor. Recientemente los innovadores han refinado o desvirtuado la música popular — esto es, según el color del cristal con que se mire — envolviéndola en el ropaje de los ritmos explosivos del mambo, y prolongando así su popularidad.

Desde el principio, débese comprender que las selecciones de este disco *no* son mambos. Suenan muy diferentes al oído cuando se someten a la influencia del ritmo arrebatador de esta modalidad afrocubana. Nada pierden de su melodía original, pero en ese proceso de adición, se transforman en creaciones rítmicas arrolladoras y atrayentes, aunque, bajo la acción de esta metamorfosis, disípanse su significación filosofía.


Hasta cierto punto, el resultado de este proceso se puede comparar al que se obtiene de la preparación de un Tom Collins (bebida). La limonada es una bebida exquisita, mas cuando se le agrega ginebra, se convierte en néctar ambrosíaco — con los efectos consabidos. Así que estas selecciones populares — con la adición del nuevo ritmo e interpretadas en compás de mambo — renacen como algo especial, enloquecedor, especialmente cuando el artífice de su creación es Noro Morales, uno de los astros más luminosos en el firmamento tropical.

El modo seguro de popularizar otra vez un éxito del pasado consiste en remozarlo con un ropaje nuevo y lozano. Incontables selecciones que han sobrevivido la prueba del tiempo, son hoy día más populares debido no sólo a sus inherentes méritos artísticos sino también en virtud de la variada renovación de que han sido objeto. A pesar de que solamente una de las selecciones de este disco — *El Jeque de Arabia* — ha escalado la cúspide de lo clásico en música popular, las otras — *Istanbul*, *Ningún Otro Amor* y *Candilejas* — en vista de su enorme aceptación, son también composiciones populares tan clásicas como la que más. Y . . . con su nuevo vestuario, alcanzan todas la cumbre inmarcesible de favoritas permanentes.

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A black vinyl record is shown from a top-down perspective. The record's surface is a dark, reflective canvas for a collage of vintage television sets. A horizontal fluorescent light fixture is positioned above the TVs. The record is placed on a light-colored, textured surface.

THE COMAS

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SIDE B 33.3 RPM.

ONE MILLION SHINING EYES • 1:30



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PHOTOGRAPHY BY SEAM MCCROSSIN. ART DIRECTION AND DESIGN BY CASEY BURNS.

bigshoe.com/thecomas

the four songs on this seven-inch (as well as five others) were recorded on friday, april eighteenth, nineteen ninety-seven onto eight track at the sociopath sound laboratories by all technicians involved. we spent a grueling nine hours or so recording, and who knows exactly how long the mixing process took.....

this record was released by sociopath records as their second attempt towards punk rock dominance, with the prior release being the amazing yet fairly underrated ~~summen~~ the strain seven-inch, which is available for three dollars, ppd. in the works for our dear friends at sociopath is an alleged twelve inch comp. with mil mascaras, ~~summen~~ the strain, our third partners in crime arden chapman, as well as numerous others. write to them for details on the comp. (submissions accepted), information on upcoming releases, (cheap) distribution rates (distres. please get

in touch, yea yea yea) and for any other reason at sociopath records, care of andy richardson or justin becknell/ 3149 lyndale ave.s./ mpls. mn. 55408. #612. 822. 3898. they are awesome, trust-worthy lads, worthy of your money and respect, at least.

allright, so thanks to you, the dedicated consumer on the other end for taking the time and energy to read and listen to what all these involved have to say. we hope you enjoy this, the first mil mascaras seven... and let it be known and engraved that ~~mttr~~ absolutely no one (outside of pressing plant and mastering people, we don't know anything about them..) involved with this record is over the age of nineteen

.the end result * twelfth * anglican hunt * waiting for the punchline. &

seeing along others he saw in the dim light that the earth had been lately turned up in a garden below, and leaped from the eaves of a three story house upon it. the frame-breaker quietly passed through a kitchen where a family were at table, and escaped in a few minutes the shouts of a sympathising crowd were heard at new radford, half a mile from the scene of the adventure.

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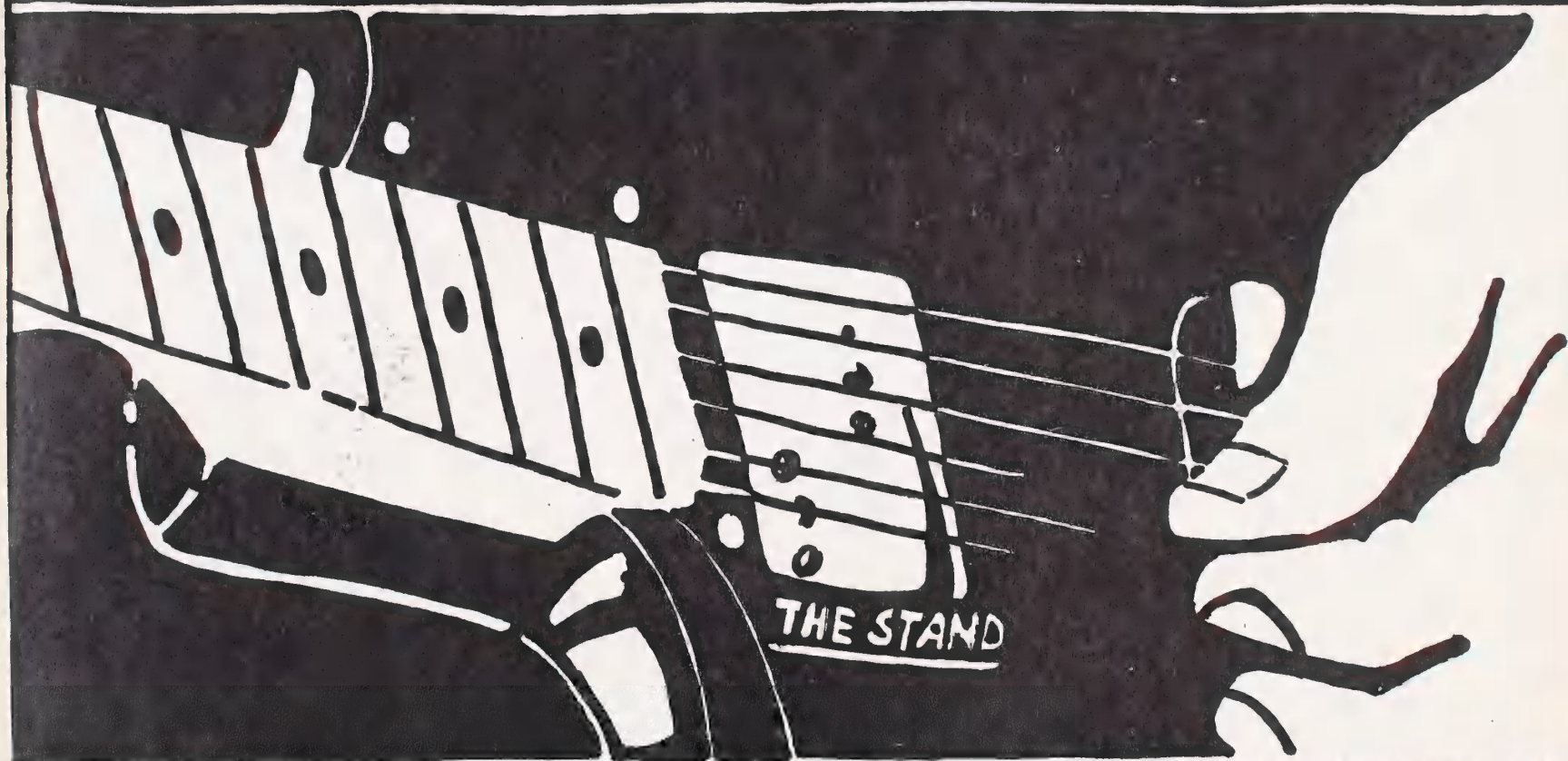
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the Stand.



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HEARTATTACK

Walk Like A Man

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Fran Sankey - guitar

Dave Harber - bass

Chris Farnsworth- drums

Carrie Agnew - vocals

Both Songs Written by Scott McClatchy Copyrighted C P 1984

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Piano on Heartattack by Chip Gaasche

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Manor Records Manor Records Manor Records Manor Records Manor

TROUBLESHOOTERS

SIDE A

ONE DAY
AT A TIME



BOUNCING
BACK

SIDE AA

SIDE A :

ONE DAY AT A TIME

(c),(p) 1989 TROUBLESHOOTERS.

SIDE AA :

BOUNCING BACK

(c),(p) 1989 TROUBLESHOOTERS.

RECORDED & MIXED AT FAIRVIEW STUDIOS, HULL,
BY ROY NEAVE IN FEBRUARY 1989.

PRODUCED BY THE TROUBLESHOOTERS,
IN ASSOCIATION WITH HARVEY LEE.

THE TROUBLESHOOTERS ARE :

C.J. WARNE (LEAD VOCALS/GUITARS).

KEV SCOTT (DRUMS/PERCUSSION).

BAZ WARNE (LEAD GUITAR/VOCALS).

TONY ROFFE (BASS GUITAR/VOCALS).

ARTWORK & DESIGN BY GARY CARVERHILL.

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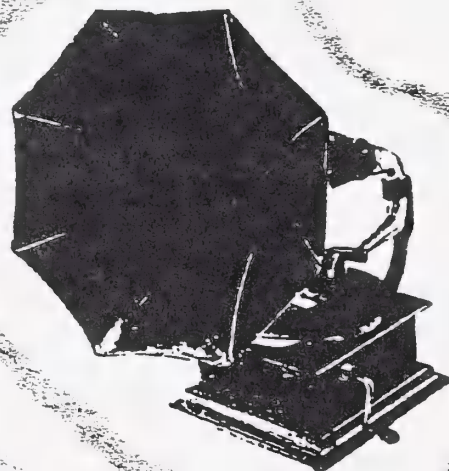
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TROUBLESHOOTERS



GoGh VaN. gOgH



LouDeR!

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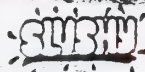
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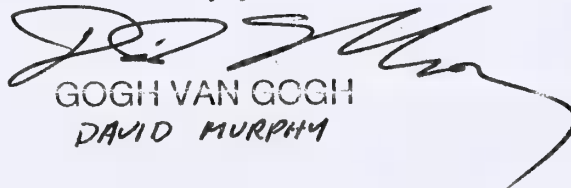
We are GOGH VAN GOGH, a four member alternative band from Washington, D.C. Enclosed is a copy of our 7" vinyl, "LOUDER!", and/or tape format of the same. We hope that you would give us a listen and present your opinion of the band and this work in the form of a review in *FREEDOM OF EXPRESSION*. For more information about GOGH VAN GOGH please write:

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DAVID MURPHY

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MARK COGGIAND - DRUMS

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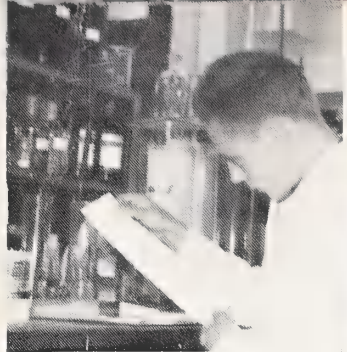
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1962
JOHN TOMES



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1



2



3

KANT 1 : Lustrumlied 1962 (Hendrikse)

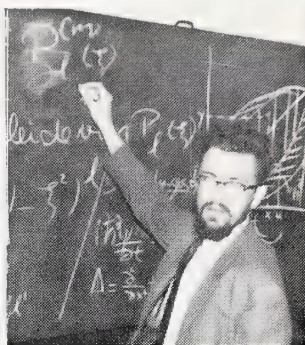
KANT 2 : Tomes-lied (Dekker/Hendrikse)

Bezetting :

Eric Bulten (trp.)
Maarten Hendrikse (trb. en leider)
Jaap van Arkel (cl.)
Bart Jan Boswijk (p.)
Frans Salzborn (bjo.)
Hans Slaterus (b.)
Kees Hans Pameyer (drs.)



4



5



6



7

Deze plaat is uitgebracht ter gelegenheid van het 13de Lustrum der Tandheelkundige Studenten Vereniging "John Tomes" te Utrecht.

De lustrum-commissie heeft gemeend deze plaat uit te moeten brengen, opdat een ieder het Lustrum-lied en het zo vertrouwde Tomes-lied "uit volle borst" zal kunnen inzetten.

Hiertoe werd de Utrechtse Studenten Dixieland Jazz-band, "The Railroad-City Seven" uitgenodigd hun muzikale talenten in dienst van "John Tomes" te stellen.

De "Railroad-City Seven" is een jazzband, die veel bekendheid geniet. Zij bestaat momenteel vier jaar en heeft van het begin af aan een uitstekende naam gehad. Dat de bezetting in de loop der jaren weinig mutatie's heeft ondergaan moge een aanwijzing zijn voor het evenwicht in het orkest. De complete band is in februari j.l. met een groep leden der T.S.V. naar Bonn getogen en heeft de Bonner Tandheelkundige Faculteit, die reeds zéér onder de indruk

was van de avondkleding der Utrechtse vertegenwoordiging, geheel murw gekregen met haar feilloze feestmuziek. Het "Wirtschaftswunder" verbleekte in de schijn van het Utrechtse "Wunder".

De vier leden, die vanaf de oprichting hun plaats bezetten, zijn: Eric Bulten (Chemie, foto 1) aan de andere kant van de trompet; Maarten Hendrikse (Tandheelkunde, foto 4), die de nummers voortdurend bijeen schuift met zijn trombone; Jaap van Arkel (Electronica, foto 2) op de sonore clarinet en Frans Salzborn (Wiskunde, foto 5), wiens banjo de straffe "beat" aan het geheel geeft. De inmiddels door huwelijk en dienstplicht verdwenen leden, zijn vervangen door: Bart Jan Boswijk (Medicijnen, foto 7), die altijd wel fijntjes ergens nog een vrolijke pianonoot tussen weet te drukken; Hans Slaterus (Physio-therapie, foto 6), die zijn bas muzikaal masseert en Kees Hans Pameyer (Tandheelkunde, foto 3), de enthousiaste klopgeest.

De wapenstilstand en tijdelijke verbroedering over de Tandwolf wordt bezongen in het Lustrum-lied. Het Tomes-lied van Lector Dekker werd door Hendrikse dusdanig ingeslepen, dat het een beter stimulerende werking op de contacten (event. prematuur) tijdens het lustrum heeft.



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LADY LIBERTY

MUSIC: JEROME CARLSON, JAMES WALSH, JIM JOHNSON
LYRICS: JEROME CARLSON

I wrote 'Lady Liberty' as a tribute to my father who was an immigrant to this country in 1921. He was looking for "freedom; freedom to be what he could be. Freedom to work and have a voice; freedom to vote and raise a family".

Narration

Sometimes when I read the newspaper, I can't help but stop and think about my freedom. I'll never forget the true story of a ten-year old boy who herded cattle and worked in the fields in exchange for something to eat and a place to sleep. He was not allowed to go to school and often times still went hungry.

He was lonesome and tired; but as he grew, he dreamed about a new life...free, freedom to be what he could be.

Chorus

Freedom, he dreamed about freedom, freedom to be what he could be!

Freedom, he dreamed about freedom, freedom to be what he could be!

Narration

When he was 21, he sailed for America. His dream was coming true.

Just imagine what he felt when he saw the Statue of Liberty with her message of hope, "Give me your tired, your poor, your huddled masses yearning to breathe free."

He looked at her and said:

Chorus

I'm lookin' for freedom. Freedom to be what I can be.

Freedom, freedom, freedom to dream and have a choice.

Freedom to work and have a voice.

Narration

My father's gone now, but not before he passed his torch through that golden door to me and my family.

Chorus

Freedom, oh freedom, freedom to be what I can be.

Freedom, freedom, freedom to dream and have a choice.

Freedom to work and have a voice.

Oh freedom, yes freedom, freedom to be what I can be.

Freedom, freedom, freedom to vote to dare and change.

Freedom to raise a family.

Freedom, oh freedom, freedom to be what I can be...

PLEDGE OF ALLEGIANCE & STAR SPANGLED BANNER

PLEDGE OF ALLEGIANCE

AUTHOR: FRANCIS BELLAMY

NARRATOR: JEROME CARLSON

I pledge allegiance to the flag of the United States of America
and to the Republic for which it stands, One nation under God,
indivisible with liberty and justice for all.

STAR SPANGLED BANNER

LYRICS: FRANCIS SCOTT KEY

MELODY: JOHN STAFFORD SMITH

ARRANGEMENT: JAMES WALSH, JIM JOHNSON,
JEROME CARLSON

Oh, say can you see
By the dawn's early light
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars
Through the perilous fight
O'er the ramparts we watched
Were so gallantly streaming.

And the rockets red glare
The bombs bursting in air
Gave proof through the night
That our flag was still there.

Oh, say does that star-spangled
banner yet wave
O'er the land of the free
And the home of the brave.

Carlsongs Music/BMI

Produced by James Walsh, Jim Johnson and Jerome Carlson*

Recorded at Westwood Sound Studio, Minneapolis, Minnesota

Engineered by Jim Johnson

*Produced by James Walsh and Jim Johnson for Sterling
Productions and Jerome Carlson for Carlsongs of America, Inc.

CARLSONGS OF AMERICA Records™

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MADE IN AMERICA/UNAUTHORIZED DUPLICATION PROHIBITED

THE GIFT OF LIFE
YOU GRANT ME EVERY MORNING
A CHANCE EACH DAY
TO DO WHAT I CAN DO

EVERY MORNING

JEROME CARLSON





EVERY MORNING

MUSIC: JEROME CARLSON, JAMES WALSH, JIM JOHNSON
LYRICS: JEROME CARLSON
ARRANGEMENT: JEROME CARLSON, JAMES WALSH AND JIM JOHNSON

Verse:

The moonbeams through evergreens fall
gently as I gaze.
I feel You here as I breathe.
Your presence everywhere.
I want to pray at times like this,
but don't know what to say.
A child of your creation,
surrounded by Your Grace.

Chorus:

The gift of life You grant me every morning...
A chance each day to do what I can do.
I can't express the gratitude I'm feeling.
Perhaps if I just thank You, Lord, You will understand.
Well, I feel Your love and I am blessed.
Your Spirit brings joy, joy to the world.
My prayer, Dear Lord, I humbly ask,
May I always feel Your presence, Your patience
and Your love?

Verse:

A rainbow's breath-taking glow
uplifts me as I gaze.
The rain has passed, the earth renewed,
the air refreshed again.
Reflections in a passing stream, the
sights and sounds of Thee.
At times like this, I want to pray,
but I don't know what to say.

Chorus:

The gift of life You grant me every morning...
A chance each day to do what I can do.
I can't express the gratitude I'm feeling.
Perhaps if I just thank You, Lord, You will understand.
Well, I feel Your love and I am blessed.
Your Spirit brings joy, joy to the world.
My prayer, Dear Lord, I humbly ask,
May I always feel Your presence, Your patience
and Your love?

HOW GREAT THOU ART

MELODY: O STORA GUD, A SWEDISH FOLK MELODY ADAPTED
AND ARRANGED BY MANNA MUSIC, INC.
LYRICS: TITLE AND ENGLISH LYRICS BY STUART K. HINE
ARRANGEMENT: JAMES WALSH AND JIM JOHNSON

Verse:

O Lord my God!
When I in awesome wonder
Consider all the worlds
Thy hands have made,
I see the stars,
I hear the rolling thunder,
Thy pow'r throughout the universe displayed

Refrain:

Then sings my soul,
My Savior God to Thee;
How great Thou art, how great Thou art!
Then sings my soul,
My Savior God to Thee;
How great Thou art, how great Thou art!

Verse:

When through the woods
And forest glades I wander
And hear the birds sing sweetly in the trees;
when I look down from lofty mountain grandeur
And hear the brook
And feel the gentle breeze;

Refrain:

Then sings my soul,
My Savior God to Thee;
How great Thou art, how great Thou art!
Then sings my soul,
My Savior God to Thee;
How great Thou art, how great Thou art!

Carlsongs Music/BMI

Produced by James Walsh, Jim Johnson and Jerome Carlson*
Recorded at Westwood Sound Studio, Minneapolis, Minnesota
Engineered by Jim Johnson

*Produced by James Walsh and Jim Johnson for Sterling Productions and
Jerome Carlson for Carlsongs of America, Inc.

CARLSONGS OF AMERICA Records™
1421 BLISS LANE, BLOOMINGTON, MINNESOTA 55431

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858S

"DON'T LET IT GROW OLD
OR BE TAKEN FOR GRANTED
ONLY TO LEARN WHEN IT'S GONE
HOW PRECIOUS IT WAS ALL ALONG
OUR FREEDOM, OUR FREEDOM,
FOREVER A CHILD".

FREEDOM= FOREVER A CHILD

JEROME CARLSON



FREEDOM, FOREVER A CHILD

MUSIC: JEROME CARLSON, JAMES WALSH, JIM JOHNSON

LYRICS: JEROME CARLSON

Verse:

Freedom's fate is like that of a child,
always in the hands of others.
Needing to be nurtured and protected,
guided and respected.
Learning to share, to be fair with others,
open to all points of view.
With boundaries big, big to grow in
learning to stumble and fall.

Chorus:

Don't let it grow old or be taken for granted
Only to learn when it's gone
How precious it was all along
Our freedom, our freedom, forever a child.
Our freedom, forever a child.

Verse:

Sometimes it wants to run wild,
Yes, freedom, always a child.
It's tempting to overreact
when patience will do.
If the boundaries are just, made of principles
we trust, then we have nothing to fear.
We feel secure, knowing for sure and thank
God our freedom's a child.

Chorus:

Don't let it grow old or be taken for granted
Only to learn when it's gone
How precious it was all along
Our freedom, our freedom, forever a child.
Our freedom, forever a child.

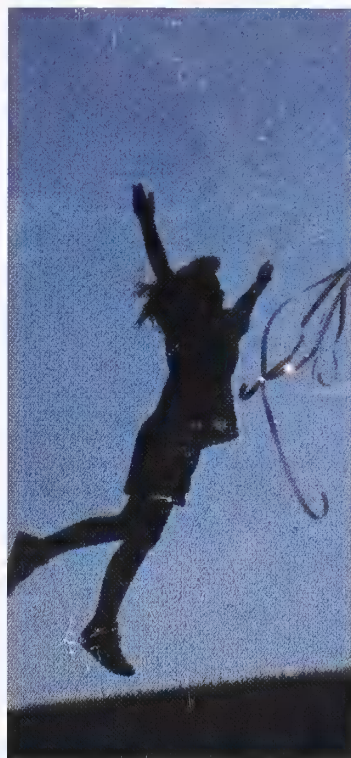
Musical Bridge:

Chorus:

Don't let it grow old or be taken for granted
Only to learn when it's gone
How precious it was all along
Our freedom, our freedom, forever a child.
Our freedom, forever, our freedom...our freedom,
forever a child.
Our freedom, forever a child.



JEROME CARLSON



Carlsongs Music/BMI

Produced by James Walsh, Jim Johnson and Jerome Carlson*

Recorded at Westwood Sound Studio, Minneapolis, Minnesota

Engineered by Jim Johnson

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RANKHEAD

11-12-93 WHHOS

BONEHEAD
&
RANT N' RAVE



RANT N' RAVE (4:18)
BONEHEAD (3:33)

MARNIE.....GUITAR, VOCALS
STEVE RYBKA....LEAD GUITAR
MARK HUMBLE...BASS GUITAR
ANDY MANDEL.....DRUMS

RECORDED AND MIXED AT GRAMPA STUDIOS
BROOKLYN, NY
ENGINEERED BY MICK CANTARELLA
PRODUCED BY MARNIE


BOTH SONGS ©1993 MD THOUGHTS

For More Information Write To:
Bankhead, P.O. Box 1495, NY, NY 10156
4-Song Cassette Also Available

SPECIAL THANKS TO GENE & MIMI FOR THEIR HELP
AND ADVICE, DAVE FOSTER FOR USE OF HIS STRAT,
ADRIAN LEICHTER FOR FONTS AND PHOTOS
AND MIKE BENVENUTO, DANCRIIS GRAPHICS.

"If I had my life to live again, I'd make the
same mistakes, only sooner." -Tallulah Bankhead

1/27/93 W H U S

n A K E d

L U N C H

B O X

Cambridge, Ma.
Federal
Pop Rock n Roll
Kind of like
a Pop
del Fuego

HAPPYTOWN

**IN MY
WEAKEST
MOMENTS**

NAKED LUNCH BOX

BART CARUSO
DAVID SCHLICHTING
RICK KLANE
STEVE LATANISION

lead vocals, guitar
bass, vocals
drums

lead guitar, violin, lap steel

produced by
engineered by
recorded at

BILL GOFFRIER
ANDREW MURDOCK
NEW ALLIANCE PRODUCTIONS, BOSTON

Naked Lunch Box 63 Inman St. Cambridge MA 02139

NAKED LUNCH Box

a brief Bio:

BART + DAVE WERE IN the
Boston chapter of
the Dharma Bums

Steve plays classical violin
in the subway
(for a living!)

Rick does too many drugs.

Bill Goffner was in Big Dipper

"Happytown" is Pop Noir

"In My Weakest" is GARAGE

obsidian
thicket

zero sum records

vineland, early 1995:
Jon Fine: guitar, vocals
Eamon Martin: bass
Doug Scharin: drums
Fred Weaver: guitar

recorded and mixed in the months of January, February, and
July 1995 in Manhattan, Clearfield, PA, and at two southside
locations in the Williamsburg section of Brooklyn.

recording: Fred Weaver
photography: Lincoln Wheeler
thank you: Bill Kellum, Chris O'Rourke, James Weaver, Douglas Wolk.

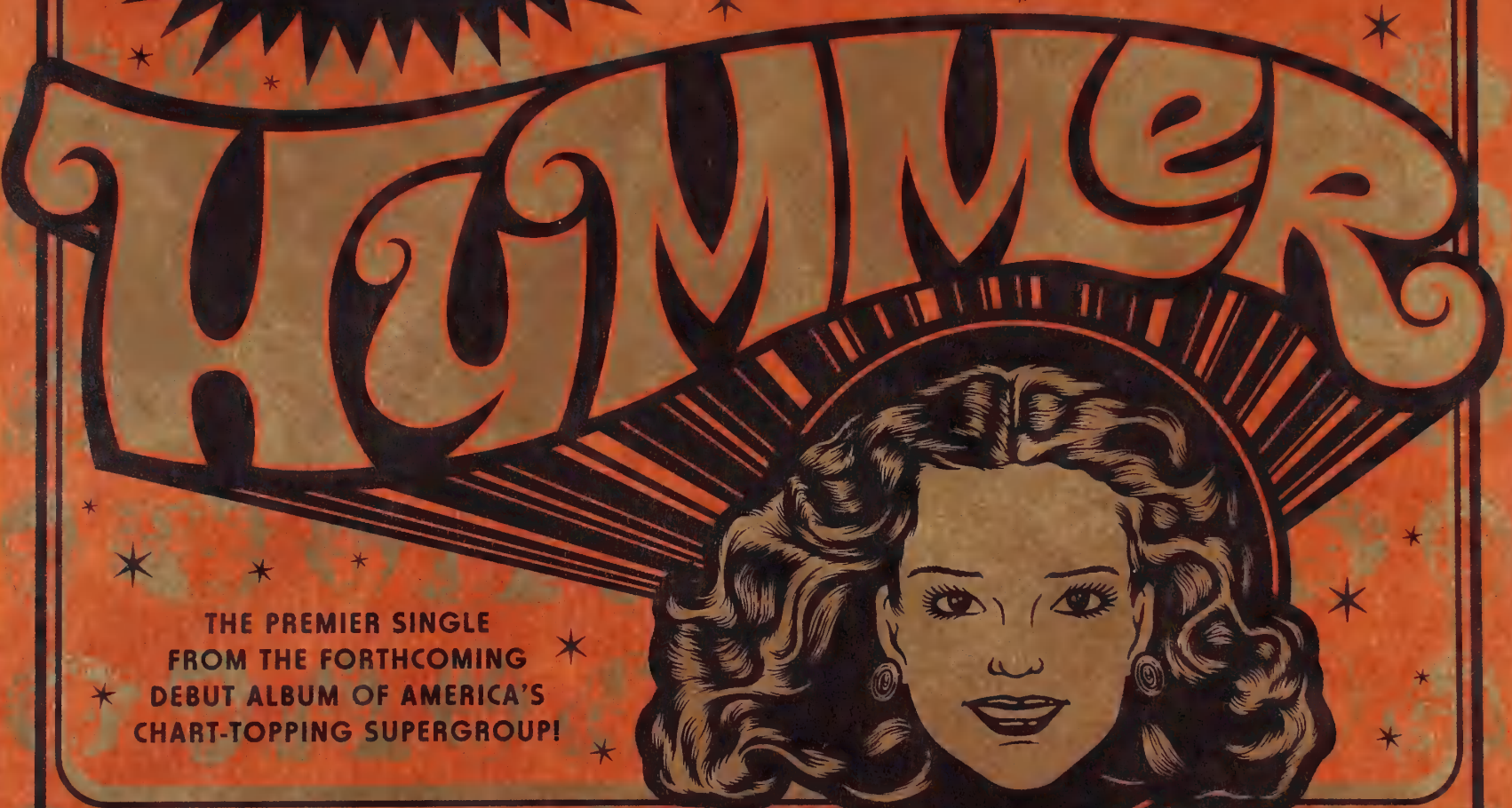
vineland and zero sum records may be reached at
po box 1080, peter stuyvesant station, ny, ny, 10009
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FROM THE FORTHCOMING
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CHART-TOPPING SUPERGROUP!

FEATURING THE HIT SINGLE
Glamorous

ALONG WITH EVERYBODY'S FLOOR

JERICO IN SEVEN

WHAT YOU ARE ABOUT TO HEAR IS THE
VERY ULTIMATE IN RECORDED SOUND,
AND IT WAS RECORDED WITH YOU, THE
LISTENER, IN MIND. IF YOU ARE TRULY
INTERESTED IN THE STERNEST
TEST FOR YOUR HOME
AUDIO EQUIPMENT,
THIS ALBUM WILL
PROVIDE THAT TEST.



HUMMER

A lot has been said about Hummer, and there's plenty more to be said about them. Their popularity has grown enormously in the past few years. Ever since their beginning, it was apparent that there was something special about the trio. Their good looks and sensitivity brought immediate response from the industry. The word was that the band could make stardom in films. Agents, managers, publicists, and fans quickly picked up on the now famous group and the applause has continued ever since.



CRITICAL LISTENERS AGREE!

JUST ONE LISTEN TO THE TUNES CRITICS CALL "HI-FI" AND THE LYRICAL GENIUS THEY'RE HERALDING AS "OUTTA' SIGHT", AND YOU'LL BE GIVIN' THE NOD TO HUMMER JUST AS THESE MUSIC CRITICS HAVE, BUT DON'T TAKE OUR WORD FOR IT. LISTEN FOR YOURSELF!

"... This recording rates No.1 in my book... Every element is realized to perfection, so what emerges is a first class album. Hummer promises and delivers."

— HI-FI ENTHUSIAST

"... Hot Water Music really brings this home... of the best recordings yet released... a musical marvel, bravo, gentlemen, bravo!"

— BRENT WOODS, RENOWNED CRITIC

"... A solid demonstration of depth; finely defined and beautifully textured... A powerhouse of genius and raw nerve that has never been revealed so vividly before."

— THE NEW RECORD REVIEW

"... What can I say, this record is absolutely perfect... Hummer has given competition, world-wide, definitely something to ponder."

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When you acquire a Hot Water Music record you have the unique pleasure of truly hearing the ultimate in sound and you can rest assured that your record library has grown in stature. We insure you that only the highest levels of quality, commitment and dedication go into the production of all our fine recordings. Hot Water Music offers you only those recordings which have attained the highest standard of perfection... THE HOT WATER STANDARD. Thank You.



WITNESS THE
SHEER POWER OF
THIS VIDEO TRIO

OPEN

AND SEE WHAT
THE TALK IS ALL
ABOUT YOURSELF!

THANKS FOR YOUR CONTINUED SUPPORT. AT HOT WATER MUSIC, IT'S CUSTOMERS LIKE YOU THAT HELP KEEP THE SMALLER, QUALITY RECORDING RECORD LABELS LIKE PRODUCTIVE. WE HERE AT HOT WATER RECOGNIZE THAT THE RECORD INDUSTRY IS OUR BUSINESS. THANKS!



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Favorite Musical Group _____ Favorite A Capella R&B Act _____

Least Favorite Music Periodicals _____

Comments _____

PLACE
STAMP
HERE

HUMMER

c/o Mr. Steve Wolff

1332 Mifflin Street 2nd Floor

Philadelphia, PA 19148

SAD DREAM HOUSE



Let's really feel
guitar pop rock from
this album, it's hard
that sounds very much
like a ~~band~~ ^{band} from a little
while ago

Russell
V. J.



SIDE ONE:
SAVANNAH

SIDE TWO:
HE KNOWS

TOO MANY MOODS



manufactured & imported by
Dutch East India Trading

PO Box 800, Rockville, Canada, KY 33151-1800

Rockville

Rock6072-7

(P) 1992 Rockville Records

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ROCKVILLE
RECORDS

Russell
Vujs

ALL SONGS BY BAD DREAM HOUSE



Our most humblest Thank
 to all the family, friends, & freaks
 who helped us on our wonderful
 musical journey
 We Love YOU!!!
 xxoo

Special
 thanx to Courtney for
 the pretty drawing on
 the front of this insert
 and to Gloria for
 all the cool
 photos!

Contact Bad
 Dream House at:
 33 McCallister Ave.
 Norwalk, Ct 06854

X-tra thanx to
 Sean for his
 undying wisdom,
 technical advice
 & for the millions of
 times he's lent us
 equipment & for the times
 he's been our bus driver
 & our guru...

all songs © 1991 Bad Dream House

PRODUCED BY MORGAN WALKER
 RECORDED AT THE ROCKHOUSE

COVER ARTWORK BY RUSSELL VUJS

A steamy
 o-thankx to
 Jeff Pachman

FORCED TO BREATHE I CAN'T TASTE THE AIR

RAPING THE TUSK

TRACED SURE

HEAR TO SCREAM
 NO TIME

DROWNING CLAWS
 CLINGING TO THE
 END

I DREAM OF THE OCEAN FOR ALL MY SINS THERE COULD BE HELL TO PAY

TOO MANY MOODS...

red ones love runs down the walls of my baby's face
green ones here comes all the little bugs underneath my skin
grey ones black guns raised to the bells ringing in my ears
crashes hoodlums too many hoods I can't get them here
this overed sun blazing right through my morning pain
that one red run a number three runs through my bed
white ones no fun drowning claws clinging to the end
fluke ones I'm done I'm forced to breathe, I can't taste the air
I these speak to my head

...wife known

So much older than your peers
So damn sure you'll let him in
but now the journey's ended
will no one hear your screams...
Sold your innocence at the mall
at the car of Arnold Friend
near he knows just where you're going
and he knows just where you've been.

Savanna

Way out on The Farm I'm bailing Hay The Sun so Hot it bakes My Head
Would You Like A Cookie with Your iced Tea?

This is My Life in Savannah Every Day...

Stayoooo (???) So Away-Away!!! Stay...?? Stay!

Stay in Savannah your sweet Georgia home go away you bonehead leave me alone stay

Fire Up The Moonshine Still get Me drunk Load Up The Shotgun Blow me Away
Jump Into My pickup Truck Drive to Town

I can't Understand What You Say - Talking With A Mouth Full
& Tobacco? You better Not Be Looking At me - Hey You
I'll Kick Your Ass. Would You like to Have Some Beer?

...Laa laa... you sweet Georgia Laa laa... you bene Laa laa... me alone Laa laa...
 stay in Savannah your Laa laa... heart go away Laa laa... head leave me alone stay...

PROMO COPY

SIDE A - DOG
SIDE B - FALLING

Produced, arranged and performed
by Presents of Mind

Recorded at B.C. Studio, Brooklyn, N.Y.

Mixed by Martin Bisi and Presents of Mind

Published by Angelize Music © 1992

Vocals - COSTA • Guitar - LAMAR
Bass - MURPHY • Drums - STOLL

MOODSWING RECORDS

40 Harrison St., N.Y.C., NY 10013
(212) 385-9549

b/w FALL AGAIN

• LIMITED PRESSING •

Produced by X-Tal and Greg Freeman. Engineered by Greg Freeman, assisted by Skip Sitkin and Jane Scolieri. Advice: Steve Savage. Design by Pete Friedrix. Cover art by Becky Bard. Insert by J.Neo. Recorded at Soma Sync Studios, Summer 1990. A009. Printed in Canada. © + © 1990 Alias Records, Inc.



Alias Records
374 Brannon St.
San Francisco, CA 94107

X-TALE

AN OLD COLONIAL'S HARD LUCK STORY

ANOTHER OLD COLONIAL COMES WITH A HARD LUCK STORY:

"WE HAD A BIG PLANTATION. WE HAD SERVANTS. A SMASHING VIEW OF THE JUNGLE, THESE THINGS BELONGED TO US. BUT WE HAD TO LEAVE THE BEAUTIFUL COUNTRY THAT WE OWNED. IT'S SO DISGRACEFUL, AN AFFRONT TO OUR DIGNITY!

"THE NATIVES WEREN'T SO BAD. SOMETIMES YOU HAD TO BEAT THEM A BIT. SOMETIMES THEY GOT LAZY. SOMETIMES THEY GOT IDEAS. BUT WE HAD A BOY IN THE KITCHEN; BY GOD, I SWEAR HE WAS ALMOST LIKE A MEMBER OF THE FAMILY. THOSE WERE THE DAYS."

YOU MIGHT MEET THEM ON THE STREETCAR. YOU MIGHT SEE THEM IN THE STORE. THEY MIGHT STUMBLE ON A PIECE OF JEWELRY, OR HEAR MIRIAM MAKEBA ON THE RADIO. THEN THEIR EYES GET MISTY AND THEY REMINISCE:

"I WOULDN'T GO THERE NOW; LOOK AT THE WAY THEY RUN THEMSELVES. I SAY IT GOES TO SHOW WE WERE RIGHT ALL ALONG. THESE ARE SUCH HARD TIMES, I MISS MY LIFE OF PRIVILEGE. WE HAD SERVANTS. ..."

OH YOU POOR SUFFERING CREATURE, DON'T BEND MY EAR AGAIN. YOU SPEND YOUR OLD AGE WHINING BECAUSE YOU DID NOT GET THE WARNING. DON'T COMPLAIN TO ME. YOU'RE LUCKY TO BE ALIVE. YOU'RE GODDAMN LUCKY YOU GOT YOUR IGNORANT WHITE ASS OUT IN TIME!

REVOLUTION IS NOT PRETTY, SOMETIMES IT'S NOT EVEN BEAUTIFUL. IT'S NOT EVEN ALWAYS JUST, WHEN IT'S JUST TOO LATE.

- J NEO

FALL AGAIN

HERE I FALL AGAIN. I DON'T WANT TO THINK. DON'T WANT TO THINK ABOUT WHERE I'M GOING TO...

WE'RE ON THE PIER. IT'S LATE AND I'M LOST, AND THE BOATS ARE DRIFTING ON THE SHORE SO FAR AWAY. YOU'RE TELLING ME YOUR PROBLEMS AND I LISTEN, I LISTEN TOO DAMN MUCH. WATCH THE BOATS. THEY'RE LEAVING, BUT I'M NOT.

HERE I FALL AGAIN, FALL AGAIN. OUT ON THE SAND IT'S SHIFTING, NEVER STAYING WHERE I WANT TO BE. WHATEVER, I ALWAYS FALL AGAIN. I ALWAYS FALL AGAIN.

LINES MOVING, SHAPES SHIFTING, I CAN'T FIND MY MAP. A VOICE CALLS ME, "COME THIS WAY" JUST LIKE THAT. A VOICE CALLS ME AND I OBEY. EVEN KNOWING THE END OF THE STORY WON'T SAVE ME NOW.

HERE I FALL AGAIN, TAKING MY TINY STEPS IN YOUR FOOTSTEPS. WATCHING YOUR EVERY MOVE FOR A CUE AS ALWAYS, FALL AGAIN. I ALWAYS FALL.

SPEAKING THAT OTHER LANGUAGE, IT'S NOT SO OBSCURE; IT'S THE ONE THAT I WAS TAUGHT SO LONG AGO. I TRY TO EXPLAIN. I TRY BUT IT WON'T LEAVE ME ALONE. LEAVE ME ALONE!

HERE I FALL AGAIN, FALL AGAIN, HERE I FALL AGAIN, OVER AND OVER, DOWN THE STAIRS IT'S DARK DOWN HERE BUT IT'S A PLACE THAT I KNOW WELL. I HOPE YOU'RE ENTERTAINED, WATCHING ME FALL..

- MITZI WALTZ

© 1990 UNDULANT RHETORIC

Effusive thanks to Greg, Becky, Annelise, Phil, Melanie, Carmen Melendez, Jonathan Levy, Delight, Alias, Soma Sync, our past and future friends, and especially Mitzi.

Re: Thank you list on **Reason**: Our old friend Mr. Yarmark's first name is **Mike**. We had not forgotten this. **Honest**. A thousand apologies.

Helicopter & quotations from **None But Ourselves: Masses vs. Media in the Making of Zimbabwe**, Julie Frederikse, Ed. ©1982. Published by Penguin Books.

X-TAL: Mitzi Waltz: Bass, Vocals

Jim Broustis: Guitar, Vocals

J. Neo: Guitar, Vocals,

Horn Arrangement

Mick Freeman: Drums, Vocals

Outside Agitators: Annelise Zamula: Tenor Sax

Phil Smoot: Trumpet

Melanie Clarin: Accordion



South African Broadcasting Corporation,
Midweek TV Programme, 30 September 1981:

(Woman interviewee:) I was a born Rhodesian. I didn't really want to leave. I loved Rhodesia. But for the children here — and, uh, you know, adapting to flat life after being used to a big garden — it's difficult. And servantless — I had three full-time servants in Rhodesia . . .

John Barritt, insurance agent,
Rhodesian immigrant to South Africa:

We were sold down the river; the whites in Rhodesia were sold. The country was just handed over, despite the efforts of Mr Ian Smith to create the country he wanted to create and, as far as I'm concerned, it was a happy country to live in. The people were happy in that country — both black and white. There was no discrimination, not one bit. I had a cook-boy for 24 years, he was part of the family, saw my family grow up. All that sort of thing. (*Sighs*) The country was given away. And now, I believe that the government in Zimbabwe is communist. Without a doubt, I don't care what anybody says.

Eddison Zvobgo, Deputy Secretary,
ZANU Publicity and Information Department:

The regime's forces can only survive if they are fed with information from the people. Once that source dries up, it becomes an army of occupation. It can move into an area, but its soldiers will not be greeted. They will not be given water. If anything, everybody is anxious to betray them. Once they become an army of occupation, they have lost the war, no matter how much machinery they have. That is what happened in this country.



Brother Fidelis Mukonure, rural youth coordinator:

There was no communication between the blacks and the whites.

All the time, the whites were being told: 'We are fighting against the terrorists and those terrorists are communists.' That was all they were being told and that's all they believed. They didn't know the blacks, to put it bluntly. They knew their cooks, they knew their workers, they saw them, they talked with them but they didn't know them in reality. They would tell their workers, 'You see, these terrorists are terrible,' and their workers would say, 'Oh yes, sure boss, sure, these people are really bad.'

But they didn't know that that very guy would be sending stuff to the guerillas. They didn't know, because they didn't understand them. They thought they were so stupid, but they were the very people who were fighting the war.

So I could understand the whites, why they were bitter, because they were given only one side of the coin. They didn't know what was actually happening in the bush and underground — that the ordinary civilians, including their own cooks and workers — were part and parcel of the liberation struggle.

ISOCYANADES

Larvae Maria/Your Side





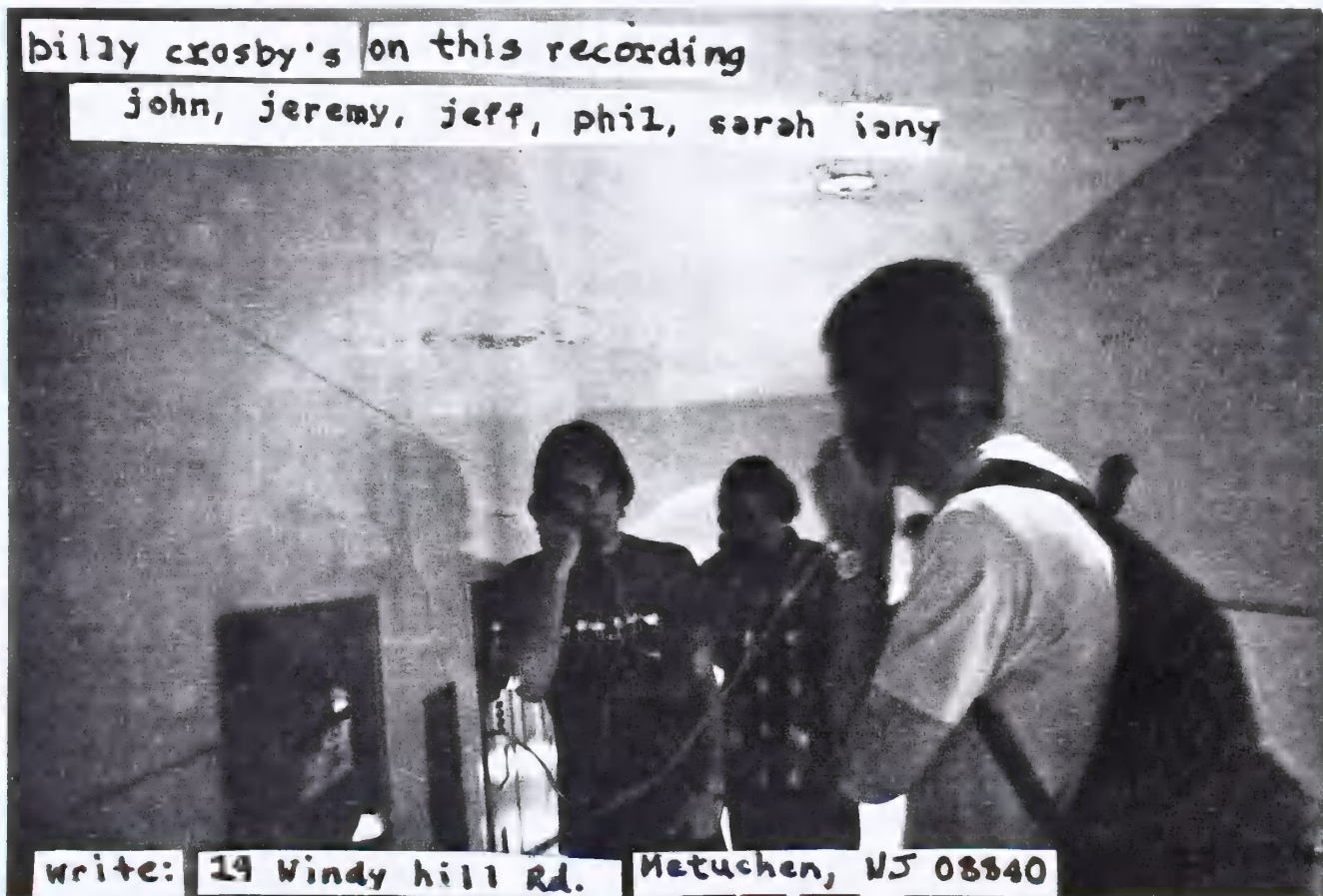
U-34776M



**Recorded and produced by ISOCYANADES.
March 1993. Pressed in Nashville, TN.
Cover produced by KDesigns.**

billy crosby's on this recording

john, jeremy, jeff, phil, sarah iany

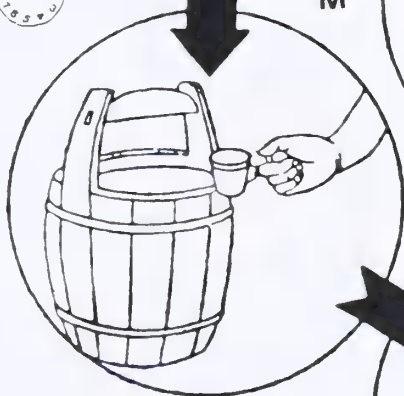
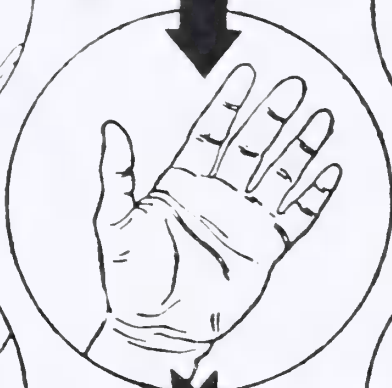


write: 14 Windy hill Rd. Metuchen, NJ 08840

thanks: Sander, Tannis, Mama Crosby, good Ian, Hogan, mysac, squib,
Sarah, brandon for his strap, Adam, Kevin, Alec B., Gabe, Dave, Ryan Crosby,
Dan, Joe + Ed.

meowch

riff no.17
shadow monsters
letter to a dead guy



write us at:
14 IOyAlist ct.
MarkhAm, ON
L3P 6A9 CanAdA

thnx to everyone
who supports
the meOWAlution,
you rule

MALCOLM

MCLAREN!

DOUBLE DUTCH



AMERICANTM
DOUBLE DUTCH
LEAGUE



DOUBLE DUTCH

b/w

RADIO SHOW (D'YA LIKE SCRATCHIN'?)

ALL OVER THE WORLD
HIGH SCHOOL GIRLS
TAKE TO THE ROPES AND TURN THEM SLOW
STARTS A BEAT AND A LOOP
THEY SKIP AND JUMP THRU THE HOOP
THEY MIGHT BREAK
AND THEY MIGHT FALL
BUT THE GALS FROM NEW YORK CITY
DON'T, THEY JUST START AGAIN
START AGAIN

HEH EBO EBONETTES

EBO EBO EBONETTES
EBO EBO EBONETTES
EBO EBO EBONETTES
EBO EBO EBONETTES

HMM THE GOLDEN ANGELS
AAH THE FORT GREEN ANGELS
THE FIVE TOWN DIAMOND SKIPPERS
THE PLEASURE OF ROPE RIPPERS
THOSE DARK AND LOVELY SKIPPERS
THOSE FIVE TOWN DIAMOND SKIPPERS

SKIP THEY DO'S
THE DOUBLE DUTCH
THAT'S THEM DANCING

EH SWING THOSE ROPES ROUND AND AROUND
ALL THE TEAMS CHANGE YOUR PARTNERS NOW
SOMERSAULT THRU THE HOOP
LEAP TO BEAT THE CLICKS
THAT KEEP ON COMING
HEH WATCH YOUR FEET
TO WIN THE DOUBLE DUTCH
STAY JUMPING

HEH EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES

THE MIGHTY MOTION SKIPPERS
THE PLEASURE OF ROPE RIPPERS
AAH THE DARK AND LOVELY SKIPPERS
HMM MIGHTY MOTION SKIPPERS

THE SKIP THEY DO'S
THE DOUBLE DUTCH
THAT'S THEM DANCING

HEH GIRLS
HOW MANY SKIPS CAN YOU DO?

ALL OVER THE WORLD
HIGH SCHOOL GIRLS
TAKE TO THE ROPES AND TURN THEM SLOW
STARTS A BEAT AND A LOOP
THEY SKIP AND JUMP THRU THE HOOP
THEY MIGHT BREAK
AND THEY MIGHT FALL
BUT THE GALS FROM NEW YORK CITY
DON'T, THEY JUST START AGAIN
START AGAIN

HEH EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES

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Special thanks to Jumpers Personified & D.D. Dynamites Double Dutch Teams.

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STEREO
45 RPM



LET ME SEE YOUR LD.
SUN CITY

ARTISTS UNITED AGAINST APARTHEID

B50026

RAP

ARTISTS UNITED AGAINST APARTHEID

From the Album

SUN CITY

FEATURING:

RAY BARRETTO · BIG YOUTH · KURTIS BLOW
DUKE BOOTEE · JIMMY CLIFF · MILES DAVIS
THE FAT BOYS · PETER GARRETT
GRANDMASTER MELLE MEL · MALOPOETS
SONNY OKOSUNS · SCORPIO
GIL SCOTT-HERON · TINA B · PETER WOLF

SIDE A LET ME SEE YOUR I.D. (STREET MIX)
SIDE B LET ME SEE YOUR I.D. (ALBUM MIX)

Ray Barretto appears courtesy of Fania Records, Kurtis Blow appears courtesy of Polygram Records, Jimmy Cliff appears courtesy of Columbia Records, Miles Davis appears courtesy of CBS Records, The Fat Boys appear courtesy of Buddha Records, Peter Garrett appears courtesy of Columbia Records, Grandmaster Melle Mel appears courtesy of Sugarhill Records, Malopoets appears courtesy of EMI Records, Sonny Okosuns appears courtesy of EMI/Nigeria Records, Peter Wolf appears courtesy of EMI/America Records

MIXED BY Arthur Baker, Chris Lord-Alge
at Power Station Studios.
Aldo Martin and Jay Burney
at Deluxe Studios.

ADDITIONAL PRODUCTION ENGINEERS

Chris Lord-Alge
Lee Sklar
Edm. Scharfman

EDITED BY

Aldo Martin
Albert Callera
Keith Leblanc

DRUM PROGRAMMING

Little Steven
Don Woldenberg
Keith Leblanc

BASS GUITAR Doug Wimbush

KEY BOARDS Richard Scher

CUNGA Ray Barretto

TRUMPET Miles Davis

SCRATCHING D.J. Cheese

COVER DESIGN April Garston/
Knapel & Scher

BACKGROUND VOCALS BY Annie Brody Dutka

The artist royalties from this record are going to The Africa Fund, a charitable trust based in New York City and registered with the United Nations. The income will benefit political prisoners and their families in South Africa, educational and cultural needs of South African exiles, and educational work of anti-apartheid groups in the United States. Additional tax-deductible contributions to further these projects may be sent to:

The Africa Fund 198 Broadway New York, NY 10038

PRODUCED BY LITTLE STEVEN AND ARTHUR BAKER

MAN
HAT
TAN

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BEANIE FOR PEACE



Conscious
Decision

Beanie the Singing Dog

WITH THE BEANETTES



Beanie For Peace

*Beanie's a dog who sings for peace.
Until it comes, her voice will never cease.
In this mad world, where people kill
for land,
What's so crazy about a dog who takes
a stand?*

Beanie for peace

*All the animals on our planet have a
song,
Just like we have a song in our hearts.
Let's sing it together.*

Beanie for peace

*She's an old dog, she don't want war.
She lives life gently.*

Beanie for peace



© David Klein, 1982

Side A. Beanie for Peace

Side B. Fast Beanie's Blues

Words and music by David Klein

Lead vocals: Beanie The Singing Dog,
Jasper McGruder

Produced by: Patrick Brennan

Engineered by: Dean Restum

Recorded: June 23, 1982 at Westroom Recording,
N.Y.C.

Dedicated to: Tessa Sweet Bear Adamson Klein

Photography by: Elizabeth C. Adamson

Conscious Decision® Records
59 East 4th Street
N.Y., N.Y. 10003

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Beanie T-Shirt or
Beanie For Peace T-Shirt

Send \$10.00 Adults
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State Size (Kids: Infants, S, M, L
Adults: S, M, L, XL)

White 100% Cotton
(Please allow 3-4 weeks delivery) **Conscious Decision® Records**











































"TWINE TIME" (Twine)

DISCOTEK

SEEBURG SPOTLITE BAND

STEREO


"CHICKEN BACK" (Hitchhiker)

MULTI-TRACK STEREO ... FOR LISTENING OR DANCING









ARISTA'S DANCE COLLECTION VOL. 1

dance now!!

AL-8676-SA Compilation © 1991 Arista Records, Inc.



B

ARISTA DANCE COLLECTION VOL. 1

dance now!!!

AL-8676-SB Compilation © 1991 Arista Records, Inc.

LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 1

05(9935)00416

Lado 1

1 MAMA VIEJA (L. Bayardo) - 2 A QUE VOLVER (Marta Mendicute-Eduardo Falú) - 3 LA NOCHERA (J. Dávalos-E. Cabeza) - 4 PRENDA QUERIDA (Recop. Hermanos Abalos) - 5 CHIQUILIN (Roberto Cambaré) - 6 VIENE CLAREANDO (A. Yupanqui-S. Aredes) - País de origen de todos los temas Argentina

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MEDELLIN - COLOMBIA -

DERECHOS DE EJECUCION

PUBLICA Y DE RADIOTRASMISION RESERVADOS

LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 1

05(9935)00416

Lado 2

1 EL ARRIERO VA (A. Yupanqui) - 2 P'AL CARNAVAL
(Agustín Carabajal) - 3 PAISAJE DE CATAMARCA (Polo
Giménez) - 4 UNA LAGRIMA (Recop. de los Hermanos
Aramayo) - 5 CRIOLLITA SANTIAGUENA (A. Chazarre-
ta-A. Yupanqui) - 6 LA COLORADA (A. Yupanqui)
País de origen de todos los temas Argentina

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PUBLICA Y DE RADIOTRASMISION RESERVADOS

LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 2

05(9935)00417

Lado 1

1 LA LOPEZ PEREIRA (A. Chazarreta) - 2 ZAMBA DEL
CHALCHALERO (J. Dávalos-Los Chalchaleros) - 3 LA
RAQUEÑA (A. Yupanqui) - 4 ALMA SALTEÑA (Oscar
Valles-Ernesto Cabeza) - 5 LA LLORONA (J. L. Padula-
G. Coria Peñaloza) - 6 A USTEDES (Juan Carlos Saravia)
País de origen de todos los temas Argentina

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DERECHOS DE EJECUCION

PUBLICA Y DE RADIODIFUSION RESERVADOS

LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 2

05(9935)00417

Lado 2

1 LUNA TUCUMANA (A. Yupanqui) - 2 CORAZONES
PARTIDOS (José Razzano-Saúl Salinas) - 3 LA RUANA (Luis
Carlos González-José Macías) - 4 SAPO CANCIONERO
(Jorge H. Chagra-Nicolás-Toledo) - 5 LA ANDARIEGA
(A. Yupanqui) - 6 VIVO EN TU AMOR (Ernesto
Cabeza-Jaime Dávalos) - País de origen de todos
los temas Argentina

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PUBLICA Y DE RADIODIFUSION RESERVADOS

LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 3

05(9935)00418

Lado 1

1 DE MI ESPERANZA (Luis Morales) - 2 YO VENDO UNOS
OJOS NEGROS (Tonada Popular Chilena) - 3 ENTRE SAN
JUAN Y MENDOZA (Carlos Montbrum-Ocampo-Hernán
Videla Flores) - 4 DE MI MADRE (Chango Rodríguez)
5 A LOS BOSQUES YO ME INTERNO (Motivo Popu-
lar) - 6 EL ARBOL (A. Yupanqui) - País de origen
de todos los temas Argentina

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LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 3

05(9935)00418

Lado 2

1 LLORARE (Recop. Gustavo Leguizamón) - 2 TU QUE
PUEDES VUELVE (A. Yupanqui) - 3 ENGAÑERA
(Julio A. Jerez) - 4 LA FLOR DE LA CANELA (Chabuca
Granda) - 5 EL COCHERITO (Chilena Popular Salteña)
6 AÑORANZAS (J. Jerez) - País de origen de todos
los temas Argentina

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DERECHOS DE EJECUCION

PUBLICA Y DE RADIOTRASMISION RESERVADOS

Russell Library
Middletown, Conn.



CARNATIC MUSIC OF INDIA
SUNG BY JON HIGGINS

STEREO

ST-10501
(ST-X-1-10501)

1. VIRIBONI (Yarnam) (PD-6:17)

Adiyappaiah

Raga: Bhairavi Tala: Ata

2. ENNERAMUM (PD-4:38)

Gopalakrishna Eharali

Raga: Daragandhari Tala: Adi

3. TYAGARAJA YOGA VAIBHAVAM

(PD-9:50)

Dikshitar

Raga: Anandabhairavi Tala: Rupaka

(Recorded in India)

MFD. BY CAPITOL RECORDS, INC.

U.S.A.T.M.

MARCA REG.

U.S. PAT. NO. 2,631,859



CARNATIC MUSIC OF INDIA
SUNG BY JON HIGGINS

STEREO

ST-10501
(ST-X-2-10501)

2

1. BROCHEVAREVARU
(PD-12:17)

Tyagaraja

Raga: Sriranjani Tala: Adi

2. KRISHNA NI BEGANE BARO
(PD-7:15)

Traditional

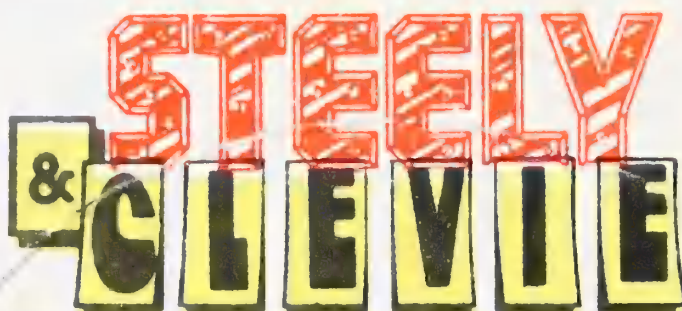
Raga: Yaman Tala: Misra Chapu

(Recorded in India)

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M.



MARCA REG. • U.S. PAT. NO. 2,631,859



RECORDS

VPRD-870-A



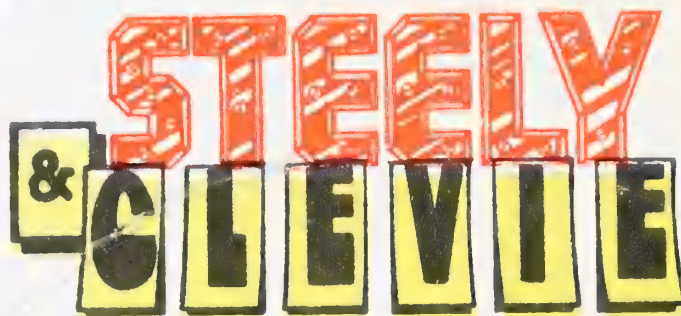
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Arr. & Prod. by
STEELEY & CLEVIE
For S & C Productions

W H E N
(N.JACKSON/W.JOHNSON/C.BROWN)
T I G E R

1. ORIGINAL MIX
2. VERSION

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STEELY & CLEVIE

For S & C Productions

W H E N

(N.JACKSON/W.JOHNSON/C.BROWN)

T I G E R

1.HIP HOP MIX

2. VERSION

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ICHIBAN

RECORDS

P. O. Box 724677 Atlanta, Ga. 30339 (404) 926-3377

CHICK WILLIS

SIDE ONE

ICH-1029



NOW!



- 1 - I WANT A BIG FAT WOMAN 4:03
(Robert Willis/Koke Moke & Noke Music (BMI))
 - 2 - FOR YOUR PRECIOUS LOVE 4:15
(Jerry Butler, Richard Brooks, Arthur Brooks)
Sunflower Music
 - 3 - WHAT HAVE YOU GOT ON ME 3:28
(Robert Willis) Birshenan Music (BMI)
 - 4 - STOOP DOWN '88 6:48
(Robert Willis) Koke Moke & Noke Music (BMI)
- Produced by: Gary B. B. Coleman



ICHIBAN

RECORDS

P. O. Box 724677 Atlanta, Ga. 30339 (404) 926-3377

CHICK WILLIS

SIDE TWO

ICH-1029



NOW!

- 1 - I WANT TO PLAY WITH YOUR POODLE 3:51
(Trad. Arrangement by Robert Willis)
Koke Moke & Noke Music (BMI)
- 2 - IT'S ALL OVER 5:16
(Copyright Control)
- 3 - I CAN'T STOP LOVING YOU 3:27
(Don Gibson) Acuff-Rose Music (BMI)
- 4 - GARBAGE MAN 6:05
(Trad. Arrangement by Robert Willis)
Koke Moke & Noke Music (BMI)
Produced by: Gary B. B. Coleman



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Starline

MORE OF THE HARD STUFF THE DUBLINERS

33 $\frac{1}{3}$
SMLP 5 A
STEREO

© 1967

SRS 5155

1

1. **MUIRSHEEN DURKIN'** (Trad. arr. The Dubliners)
Chappell Solomon Ltd.
2. **POOR OLD DICEY RILEY** (Behan) Coda Music Ltd.
3. **A NATION ONCE AGAIN** (Davis - arr. Behan)
Chappell Solomon Ltd.
4. **WHISKEY IN THE JAR** (Trad. arr. The Dubliners)
Chappell Solomon Ltd.
5. **THE OLD TRIANGLE** (Behan)
Keith Prowse Music Publishing Company Ltd., KPM
6. **A PUB WITH NO BEER** (Parsons) Good Music Ltd.
7. **KELLY, THE BOY FROM KILLAN** (Trad. arr. The Dubliners)
Chappell Solomon Ltd.

EMI

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Starline

MORE OF THE HARD STUFF THE DUBLINERS

33 $\frac{1}{3}$
SMLP 5 B
STEREO
© 1967

SRS 5155
2

1. **CROPPY BOY** (Trad. arr. The Dubliners)
2. **SULLIVAN JOHN** (Trad. Words Dunne)
3. **COME AND JOIN THE BRITISH ARMY *** (Trad. arr. Behan)
4. **THE HERRING** (Arr. The Dubliners)
5. **MORMON BRAES** (Trad. arr. The Dubliners)
6. **DRINK IT UP MEN** (Meek - arr. The Dubliners)
7. **MALONEY WANTS A DRINK** (Behan)

Chappell Solomon Ltd. * Coda Music Ltd.



Capitol®

**STREET CORNER SYMPHONY
THE PERSUASIONS**

1. **BUFFALO SOLDIER**
(Barnes-Smith-Lewis) BMI 3:10

Stereo

ST-872
(ST1-872)

Side 1

2. **GOOD TIMES** (Sam Cooke) BMI 2:39

3. **I COULD NEVER LOVE ANOTHER**
(After Loving You) BMI 3:30
(Whitfield-Strong-Penzabene)

4. **TEMPTS JAM: 3:27**

- a. **DON'T LOOK BACK**

(W. Robinson-R. White) BMI

- b. **RUNAWAY CHILD, RUNNING WILD**

(N. Whitfield-B. Strong) BMI

- c. **CLOUD NINE**

(N. Whitfield-B. Strong) BMI

5. **PEOPLE GET READY**

(Curtis Mayfield) BMI 3:33

**PRODUCED BY
DAVID DASHEV/
ERIC MALAMUD**

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Capitol®

**STREET CORNER SYMPHONY
THE PERSUASIONS**

1. CHRISTIAN'S AUTOMOBILE
(J. Archie) BMI 2:02

Stereo

ST-872
(ST 2-872)

Side 2

2. THE MAN IN ME
(Bob Dylan) ASCAP 3:04
3. BE GOOD TO ME BABY
(Johnny Baylor) BMI 2:14
4. SO MUCH IN LOVE
(Jackson-Stragin-Williams) BMI 2:10
5. Medley: 3:45
- a. HE AIN'T HEAVY, HE'S MY BROTHER
(B. Scott-B. Russell) ASCAP
- b. YOU'VE GOT A FRIEND
(Carole King) BMI

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RECORDINGS FOR **VANGUARD** THE CONNOISSEUR

**THE BEST OF
BUFFY SAINTE-MARIE**

1. **SOULFUL SHADE OF BLUE** 2:14
Gypsy Boy Music, ASCAP
2. **SUMMER BOY** 2:39
Gypsy Boy Music, ASCAP
3. **UNIVERSAL SOLDIER** 2:15
Woodmere Music, BMI

VSD-3-A
XSV 222447

Side One

4. **BETTER TO FIND OUT FOR YOURSELF** 2:12
Caleb Music, ASCAP
 5. **COD'INE** 5:01
Gypsy Boy Music, ASCAP
 6. **HE'S A KEEPER OF THE FIRE** 3:20
Caleb Music, ASCAP
- All songs are by Buffy Sainte-Marie

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Vanguard Recording Society Inc., N.Y.
Recorded in U.S.A.



STEREO

RECORDINGS FOR VANGUARD

THE CONNOISSEUR

**THE BEST OF
BUFFY SAINTE-MARIE**

1. TAKE MY HAND FOR A WHILE 2:35
Buffy Sainte-Marie; Gypsy Boy Music, ASCAP
2. GROUND HOG 2:13
Trad., arr. Buffy Sainte-Marie;
Gypsy Boy Music, ASCAP

VSD-3-B
XSV 222448

Side Two

3. THE CIRCLE GAME 2:51
Joni Mitchell; Siquomb Music, BMI
4. MY COUNTRY 'TIS OF THY PEOPLE YOU'RE
DYING 6:49
Buffy Sainte-Marie; Gypsy Boy Music, ASCAP
5. MANY A MILE 2:42
Patrick Sky; Rabelaisian Music, BMI

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Recorded in U.S.A.



STEREO

VANGUARD
THE BEST OF
BUFFY SAINTE-MARIE

1. UNTIL IT'S TIME FOR YOU TO GO 2:27
Gypsy Boy Music, ASCAP
2. ROLLING LOG BLUES 3:28
(Chorus by Lottie Kimrough) Gypsy Boy Music, ASCAP
3. GOD IS ALIVE, MAGIC IS AFOOT 4:46
Words by Leonard Cohen
Gypsy Boy Music, ASCAP; Stranger Music, BMI

VSD-4-A
XSV 222449

Side One

4. GUESS WHO I SAW IN PARIS 2:25
Caleb Music, ASCAP
5. PINEY WOOD HILLS 3:04
Gypsy Boy Music, ASCAP
6. NOW THAT THE BUFFALO'S GONE 2:45
Gypsy Boy Music, ASCAP

All songs, words and music by
Buffy Sainte-Marie except as otherwise noted

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Recorded in U.S.A.



STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE BEST OF
BUFFY SAINTE-MARIE

1. CRIPPLE CREEK 1:45
Gypsy Boy Music, ASCAP
2. I'M GONNA BE A COUNTRY GIRL AGAIN 2:57
Gypsy Boy Music, ASCAP
3. THE VAMPIRE 2:05
Caleb Music, ASCAP

VSD-4-B
XSV 222450

Side Two

4. LITTLE WHEEL SPIN AND SPIN 2:26
Gypsy Boy Music, ASCAP
5. WINTER BOY 2:10
Gypsy Boy Music, ASCAP
6. LOS PESCADORES 2:01
Gypsy Boy Music, ASCAP
7. SOMETIMES WHEN I GET TO THINKIN' 2:59
Gypsy Boy Music, ASCAP

All songs by Buffy Sainte-Marie

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RAVER BABY

DADY 10

10

<a>

dj hixxy

lost boy

(creatures of the night)

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RAVER BABY

BABY'18

18

<aa>

dj hixxy

nothing

MADE IN ENGLAND



EV

60

evolutionrecords

SCOTT BROWN & BRISK

a logo side chase b this side do not attempt

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33rpm

EV
60

FAZE FREAK
★ ★ ★ RECORDS ★ ★ ★

PRESENTS FRISKY
"CLEARLY NOW" FEAT. DANIELLA



FAZE 1

logo side: dj brisk remix
info side: dj ham remix
written by m marks
vocals by d delmonte
published by stage 1000
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FAZE FREAK
★ ★ ★ ★ ★ RECORDS ★ ★ ★ ★ ★

★ ★ ★ ★ ★ RECORDS ★ ★ ★ ★ ★
FAZE FREAK



NAKATOMI

CHILDREN OF THE NIGHT

A
side

PCH T 001 P

33 RPM

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PROMO ONLY
NOT FOR RESALE

1. XXL Version (6:25)
2. Radio Edit (4:00)

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NAKATOMI

CHILDREN OF THE NIGHT

B
side

PCH T 001 P

33 RPM

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NOT FOR RESALE

1. Lean Mean Ravemachine Remix (5:40)
2. Fukatsu Vibes (4:48)

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TEN WHITE
RECORDINGS

TECHNO

OPT 001 A

WONDERLAND

RAVER'S CHOICE

TEN WHITE
Recordings

+

RAVER'S CHOICE

TECHNO

OPT 001 B

WONDERLAND

Written and produced by STEVE SMEETH.
Massive thanks to DJ VIBES.
For all info TEL:0831-399-999.

KEEPING REAL HARDCORE ALIVE

THE SIXTH DAY

SIDE 1



LIGHT

33 1/3 rpm

STEREOPHONIC

- 1. I'M FREE (Markham)**
(Sacred Songs-ASCAP-1:35)
- 2. MY FRIEND (Drake-Shirl)**
(George Paxton, Inc.-1:44)
- 3. RESURRECTION (Truth of Truths) (Stoecklein)**
(Checkmate Music-3:45)
- 4. NOBODY CARED (Hayford)**
(Lillenas Publishing Co.-SESAC-2:43)
- 5. Spiritual Medley: KUM BAH YAH; NOBODY KNOWS
THE TROUBLE I'VE SEEN; MY LORD'S GETTIN'
US READY & WADE IN THE WATER (Spiritual)**
(P.D.-4:21)

© 1974 LEXICON MUSIC, INC.

LS-5641-LP

(LS 1-5641)

LEXICON MUSIC, INC. WACO, TEXAS

THE SIXTH DAY

SIDE 2



LIGHT

33 1/3 rpm

STEREOPHONIC

1. **THANK YOU LORD** (Sykes)
(Singspiration, Inc.-SESAC-1:46)
2. **PUT A LITTLE LOVE IN YOUR HEART** (Holiday-Myers-DeShannon) (United Artists Publishing-ASCAP-2:15)
3. **Gospel Medley: MORE LOVE TO THEE (P.D.); TURN YOUR EYES UPON JESUS (Lemmel) (Singspiration, Inc.-SESAC); I HAVE DECIDED TO FOLLOW JESUS (Spiritual) (Zondervan Music-BMI) 4:08**
4. **PRESERVE ME, OH GOD (Kobielush) (Lexicon Music, Inc.-ASCAP-1:26)**
5. **SCRIPTURE READING — :32**
6. **BENEDICTUS (Lassus) (P.D.-1:06)**

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LS-5641-LP
(LS 2-5641)

LEXICON MUSIC, INC. WACO, TEXAS

JOHNNIE TAYLOR
EARGASM

PC 33951
STEREO

SIDE 1

AL 33951
© 1976 CBS Inc.

1. DISCO LADY 4:25 -H. Scales - L. Vance - D. Davis-
2. PLEASE DON'T STOP (THAT SONG FROM
PLAYING) 2:55 -D. Davis-
3. DON'T TOUCH HER BODY (IF YOU CAN'T
TOUCH HER MIND) 3:13 -D. Davis-
4. I'M GONNA KEEP ON LOVING YOU
4:00 -R. Morris - D. Davis-
5. YOU'RE THE BEST IN THE
WORLD 3:18
-N. Toney-

© 1976 COLUMBIA



MARCAS REG. PRINTED IN U.S.A.

JOHNNIE TAYLOR
EARGASM

PC 33951
STEREO

SIDE 2
BL 33951
© 1976 CBS Inc.

1. RUNNING OUT OF LIES 4:50 -P. Jordan-
2. SOMEBODY'S GETTIN' IT 4:01
-C. Jones - C. Colter - D. Davis-
3. IT DON'T HURT ME LIKE IT USED TO 3:13
-P. Jordan - H. Ross-
4. PICK UP THE PIECES 4:50
-D. Davis - K. Barker -
F. Briggs-

FEATURING
THEIR HIT SINGLES

**"I DON'T
WANNA LOSE
YOUR LOVE"
"FLOWERS"**



Produced by
Maurice White
and the late
Charles Stepney

34163

BURBANK, HOME OF WARNER BROS. RECORDS



**CIRCLES
MARY TRAVERS**

Produced by TERRY CASHMAN and TOMMY WEST
for Cashwest Productions, Inc.

String Arrangements by TERENCE P. MINOGUE and GENI SACKSON

BS 2795
(S40,809)

SIDE
I

1. CIRCLES (Harry Chapin) 3:51
American Broadcasting Music, Inc. - ASCAP
2. SO CLOSE (Jake Holmes) 3:42
Out of Business Publishing, Ltd. - ASCAP
3. GOIN' BACK (Gerry Goffin and Carole King) 3:32
Screen Gems-Columbia Music, Inc. - BMI
4. HOUSE AT POOH CORNER (Ken Loggins) 3:22
American Broadcasting Music, Inc. - ASCAP
5. IS IT REALLY LOVE AT ALL? 3:56
(Eric Andersen) Wind and Sand Music -
ASCAP

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BURBANK, HOME OF WARNER BROS. RECORDS



**CIRCLES
MARY TRAVERS**

Produced by TERRY CASHMAN and TOMMY WEST
for Cashwest Productions, Inc.

String Arrangements by TERENCE P. MINOGUE and GENI SACKSON

BS 2795
(540,810)

**SIDE
II**

1. **SIMPLE SONG** (Jim Dawson) 4:30
Sweet City Songs, Inc./Kama Rippa Music, Inc. - ASCAP
2. **CATCH THE RAIN** (Henry Gross) 4:02
American Broadcasting Music, Inc. - ASCAP
3. **THE LIGHT OF DAY** (Jim Dawson) 1:54
Sweet City Songs, Inc. - ASCAP
4. **I'LL HAVE TO SAY I LOVE YOU IN A SONG** 2:33
(Jim Croce) Blendingwell Music, Inc./American
Broadcasting Music, Inc. - ASCAP
5. **I AM YOUR CHILD** (Barry Manilow) 2:10
Kamikazee Music - BMI
6. **SIMPLE SONG (REPRISE)** (Jim Dawson) 1:24
Sweet City Songs, Inc./Kama Rippa Music, Inc.
ASCAP

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Records Inc.

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THE IRISH TRADITION

Side One
33 1/3 RPM

Time 18:30
OVLS - 69 - 1

1. OVER THE BAR
2. TOMMY TOURIST (*O'Brien*)
3. MATTIE GROVES
4. McNAMARA'S BAND
5. FOUR GREEN FIELDS (*Maken*)
6. BANISH MISFORTUNE

THE IRISH TRADITION

Side Two
33 1/3 RPM

Time 19:50
OVLS - 69 - 2

1. AS I ROVED OUT
2. G. TO F. (*Reel*)
3. MOLLY MALONE / *The Moonshiner*
4. DONALD WHERE'S YOUR TROUSERS
5. DANNY BOY
6. THE DARBY RAM

high-fidelity
WORLD-PACIFIC

THE SOUND OF THE SITAR

RAV. SHANKAR

SIDE 1

WP 1434 A

1

1. RAGA MALKAUNS:

ALAP; 10:00

JOR: 10:45

Ravi Shankar
Metric Music Co.
BMI

high-fidelity
WORLD-PACIFIC

THE SOUND OF THE SITAR
RAVI SHANKAR

SIDE 2

WP 1434 B

2

1. TALA SAWARI (Tabla Solo) 7:20
2. PAHARI DHUN 12:30

Ravi Shankar
Metric Music Co.
BMI

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

"THE ALBUM"

1. LET ME!

Paul Revere & The Raiders
Featuring Mark Lindsay

STEREO

33 1/3 RPM

Side 1

CSS 1217

XSV 148401

2. TIRED OF WAITING

The Flock

3. THERE MUST BE SOMEONE

The Byrds

4. SIMPLE MAN

Gary Puckett & The Union Gap

5. LISTEN

The Chicago Transit
Authority



"Columbia"



Marcas Reg. Printed in U. S. A.



COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

"THE ALBUM"

1. WAKE UP
The Chambers Brothers

STEREO
33 1/3 RPM
Side 2

CSS 1217
XSV 148402

2. SOMEBODY'S WATCHING YOU
Sly & The Family Stone

3. MISS LUCY
Pacific Gas & Electric

4. POOR RICHARD
Spirit

5. SKY SONG
Illinois Speed Press

® "Columbia"



Marcas Reg. Printed in U. S. A.



MIRAGE

THE SYSTEM SWEAT

90062-1
STEREO

SIDE ONE

1. SWEAT (7:13)
2. YOU ARE IN MY SYSTEM* (5:57)
3. IT'S PASSION (7:28)

Produced, arranged, composed & performed by
David Frank & Mic Murphy for Science Lab Productions

All songs published by Green Star Music, Inc./
Science Lab Music, ASCAP.

All songs © 1983 Mirage Records Inc.
except * © 1982 Mirage Records Inc.

ST-WTG-825123-AR

DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.



A WARNER COMMUNICATIONS COMPANY

MIRAGE

THE SYSTEM SWEAT

90062-1
STEREO

SIDE TWO

1. STAND UP AND CHEER (5:45)
2. I WON'T LET GO (5:27)
3. GO FOR WHAT U KNOW (5:37)
4. NOW I AM ELECTRIC* (4:06)

Produced, arranged, composed & performed by
David Frank & Mic Murphy for Science Lab Productions

All songs published by Green Star Music, Inc./
Science Lab Music, ASCAP.

All songs © 1983 Mirage Records Inc.
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ST-WTG-825124-AR

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MAINSTREAM

TRADE MARK OF RED LION PRODUCTIONS, LTD., INC.



**A RED LION
PRODUCTION**

MRL 368
Side 1

STEREO

Master No.
MRL 368 A

DRIFTIN' BLUES
CHARLES BROWN

1. **DRIFTIN'** 3:59
(Charles Brown: Travis Music BMI)
2. **OUR DAY WILL COME** 3:10
(Hilliard-Garson: Leeds Music ASCAP)
3. **GO AWAY LITTLE GIRL** 4:35
(Goffin-King: Screen Gems-Columbia BMI)
4. **DAYS OF WINE AND ROSES** 3:30
(Mancini-Mercer: Warner Bros. ASCAP)
5. **MY SILENT LOVE** 3:20
(Suesse-Heyman: Famous Music ASCAP)

A Product of Mainstream Records, Inc. • 1700 Broadway • New York, N.Y. 10019 • Made in USA

MAINSTREAM

TRADE MARK OF RED LION PRODUCTIONS, LTD., INC.



**A RED LION
PRODUCTION**

**MRL 368
Side 2**

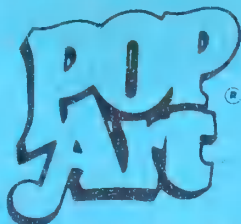
STEREO

Master No.
MRL 368 B

**DRIFTIN' BLUES
CHARLES BROWN**

1. **SINCE I FELL FOR YOU 4:15**
(Buddy Johnson: Warner Bros. ASCAP)
2. **MORE (Theme From Mondo Cane) 2:30**
(Ortolani-Oliviero-Newell: E.B. Marks BMI)
3. **SO LONG 2:58**
(Morgan-Melsher-Harris: Shapiro-Bernstein ASCAP)
4. **YOU ARE MY FIRST LOVE 2:50**
(Roberts-Powell: Princess Music ASCAP)
5. **TO YOU MY LOVE 3:43**
(Germaine Bazzel: Marzique Music BMI)

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STEADY B

1065-1-JD

1065-1-JD-1

© 1987 ZOMBA
PRODUCTIONS LTD.

STEREO
SIDE 1
33 $\frac{1}{3}$ RPM

- | | |
|---|------|
| 1. DON'T DISTURB THIS GROOVE (Album Mix) | 4:19 |
| (L. Goodman-W. McGlone) | |
| 2. DON'T DISTURB THIS GROOVE (Extended Mix) | 6:05 |
| (L. Goodman-W. McGlone) | |
| 3. DON'T DISTURB THIS GROOVE (Instrumental) | 4:24 |
| (L. Goodman-W. McGlone) | |

(from the forthcoming album, "What's My Name", 1060-1-J)

PRODUCED & MIXED BY LAWRENCE GOODMAN FOR POP ART PRODUCTIONS

ENGINEER & ASSISTANT MIXER: JOE "THE BUTCHER" NICOLO

STUPID CUTS BY: TAT MONEY

2, MIXED BY JOE "THE BUTCHER" NICOLO AT

BATTERY STUDIOS LONDON

ZOMBA ENTERPRISES INC., ASCAP

AN ORIGINAL SOUND RECORDING MADE BY

ZOMBA PRODUCTION LIMITED

MANUFACTURED BY RCA RECORDS, NYC, NY



1065-1-JD

1065-1-JD-A

© 1987 ZOMBA
PRODUCTIONS LTD.

STEADY B

**STEREO
SIDE A
33 $\frac{1}{3}$ RPM**

- | | |
|--|------|
| 1. WHAT'S MY NAME (Extended Mix)
(W. McGlone) | 5:16 |
| 2. WHAT'S MY NAME (Album Mix)
(W. McGlone) | 4:01 |
| 3. WHAT'S MY NAME (Instrumental)
(W. McGlone) | 4:12 |

(from the forthcoming album "What's My Name", 1060-1-J)

PRODUCED & MIXED BY LAWRENCE GOODMAN FOR POP ART PRODUCTIONS

ENGINEER & ASSISTANT MIXER: JOE "THE BUTCHER" NICOLO

STUPID CUTS BY: TAT MONEY

1, MIXED BY JOE "THE BUTCHER" NICOLO AT
BATTERY STUDIOS LONDON

ZOMBA ENTERPRISES INC., ASCAP

AN ORIGINAL SOUND RECORDING MADE BY

ZOMBA PRODUCTION LIMITED

MANUFACTURED BY RCA RECORDS N.Y.C. N.Y.

POWER HOUSE

Produced By
George Phang
Tel: 61204/62036
Sonic Sounds

SIDE A

MADE IN
JAMAICA

(P) 1987

(C) 1987

NEW

DON'T HURT MY FEELINGS

(F. McGregor)

FREDDIE MCGREGOR

DISTRIBUTED BY SONIC SOUNDS 35 RETIREMENT ROAD, KINGSTON 6

POWER HOUSE

Produced By
George Phang
Tel: 61204/62036
Sonic Sounds

SIDE B
MADE IN
JAMAICA
(P) 1987
(C) 1987

VERSION

DISTRIBUTED BY SONIC SOUNDS 25 RETIREMENT ROAD, KILIMNOOR, KINSHASA

RECORDS.

Eagle's
Nest



Dist. By
EAGLES NEST RECORDS
(215) 473-7248
(718) 756-7004

Produced by
JOHN T.
Executive Producer
K. MITCHELLS

EN 001

45 R.P.M.

A SIDE
SLUGGY MEDLEY
SLUGGY

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RECORDS.

**Eagle's
& Nest**



Dist. By
EAGLES NEST RECORDS
(215) 473-7248
(718) 756-7004

Produced by
JOHN T.
Executive Producer
K. MITCHELLS

EN 001

45 R.P.M.

WONDER STRIKES AGAIN

(SLEEPY WONDER)

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ADMIRAL

PLUG SIDE

PROMOTIONAL
COPY

BEACON HILL
MUSIC CORP.
BMI 6624

PLUG SIDE

ADMIRAL 770

TIME: 2:00

ARRANGED AND
PRODUCED FOR
CONTEMPO RECORDS
BY RICHARD WOLFE

BE MY VALENTINE

(LARRY KUSIK - RICHARD WOLFE)

ARTHUR GODFREY

CONDUCTED BY JOHNNY PARKER

ADMIRAL

PROMOTIONAL
COPY

BEACON HILL
MUSIC CORP.
BMI 6625

ADMIRAL 770

TIME: 1:27

ARRANGED AND
PRODUCED FOR
CONTEMPO RECORDS
BY RICHARD WOLFE

THE WONDERFUL THING ABOUT LOVE

LARRY KUSIK • RICHARD WOLFE

ARTHUR GODFREY

CONDUCTED BY JOHNNY PARKER

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U. S. PAT. OFF.—MARCAS REGISTRADAS

RCA VICTOR

45 EXTENDED PLAY

EPA 549
(E4PW-0009)



"HIS MASTER'S VOICE"

1—ISTANBUL—Mambo
(Not Constantinople) (Nat Simon-Jimmy Kennedy)

2—NO OTHER LOVE—Mambo
(from the musical prod. "Me and Juliet")
(Oscar Hammerstein II-Richard Rodgers)

Noro Morales and his Orchestra
Sax Solo: Les Clarke

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

RCA VICTOR—RCA MONOGRAM—DOGS AND PHONOGRAPH—THIS MASTER'S VOICE—"RED SEAL"—REG. U. S. PAT. OFF.—NIAVCA'S REGISTRADAS

RCA VICTOR

45 EXTENDED PLAY

EPA 549

(E4PW-0010)



THIS MASTER'S VOICE

- 1—THE TERRY THEME—*Mambo*
(from "Limelight") (Chaplin)
2—THE SHEIK OF ARABY—*Mambo*
(Wheeler-Smith-Snyder)
Noro Morales and his Orchestra
1. Trombone Solo: Warren Covington
2. Trombone Solo: Will Bradley

RCA VICTOR DIVISION—RADIO CORPORATION OF AMERICA—CAMDEN, N. J. MADE IN U. S. A.

nil mascaras



side a

the end result
twelfth

SPR 002

33 rpm

side b

anglican hunt



waiting for
the punchline



sociopath records

THE STAND

45 RPM

Engineered & Produced

By

Dave Ivory

Iris Sound

Stereo

Time: 2:29

F/W 23058-A

HEART ATTACK

Scott McClatchy

© 1984

The Manor, P.O. Box 301

Haverford, Pa.

THE STAND

45 RPM

Engineered & Produced
By
Dave Ivory
Iris Sound

Stereo

Time: 2:54
F/W 23058-B

WALK LIKE A MAN
Scott McClatchy

© 1984

The Manor, P.O. Box 301
Haverford, Pa.

**KAZBAH
RECORDS**



SHOT 1

Copy. / Pub.
Shooters 1989.

SIDE A

45RPM
STEREO

ONE DAY AT A TIME..

(Troubleshooters)
TROUBLESHOOTERS.

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KAZBAH
RECORDS



SHOT 1

Copy./Pub.
Shooters 1989.

SIDE AA

45RPM
STEREO

BOUNCING BACK.

(Troubleshooters)
TROUBLESHOOTERS.

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1725 17th Street NW #214 Washington DC 20009

GIRL

SLUSHY

SY001A

LOUDER!

33 1/3
RPM

GoGh
VAN
gOgH

*HAunted
(MacGottan)

siLence

all Songs by GoGh Van gOgH

© 1994 SLUSHY records

Published by BMI

except * by MacGottan

© 1986 MCA Records Inc.

published by ASCAP

1725 17th Street NW #214 Washington DC 20009

BOY

SLUSHY

SY001B

LOUDER!

33 1/3
RPM

GOgH
VAN
gOGH

hAPPY VERTICAL PeOPle mOVer

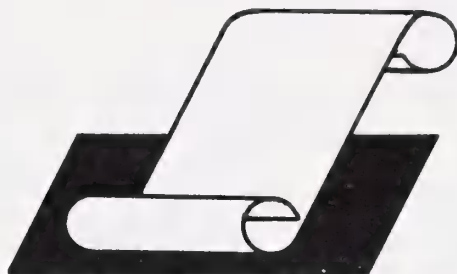
WORLD OF MAKE bELIEVE

all Songs BY GOgH VAN gOGH

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Published By DAI

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CITATION

45rpm
STEREO
A Side

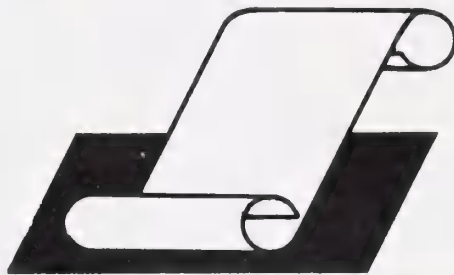
© 1989
CIT 101
(SRT9KS2054)

WHITE ROOM (4:50)
(Bruce/Brown) (Dratleaf/Warner Chappell)

BEN MARKUS

Produced by: BEN MARKUS & NIGEL PEGRUM
Engineered by: N PEGRUM
Recorded at: PACE RECORDING STUDIOS
MILTON KEYNES

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CITATION

45rpm
STEREO
B Side

© 1989
CIT 101
(SRT9KS2054)

CAN'T GO BACK (3:55)
(B Markus) (Citation)

BEN MARKUS

Produced by: BEN MARKUS & NIGEL PEGRUM
Engineered by: N PEGRUM
Recorded at: PACE RECORDING STUDIOS
MILTON KEYNES

OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS



106 833.1 F

45



106 833 F

1

RECORD PROHIBITED - MADE IN HOLLAND

LUSTRUM LIED 1962

(Hendrikse)

THE RAILROAD-CITY SEVEN

OF THE OWNER OF THE RECORDED WORK RESERVED. UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS



RECORD PROHIBITED - MADE IN HOLLAND

106 833.2 F

106 833 F

45



2

TOMESLIED

(G. Dekker/Hendrikse)

THE RAILROAD-CITY SEVEN

Jerome Carlson

PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

STEREO
COA 856S
3:17

CARLSONS
MUSIC (BMI)
© 1988

LADY LIBERTY

(JEROME CARLSON, JAMES WALSH, JIM JOHNSON)

CARLSONS OF AMERICA Records™

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UNAUTHORIZED DUPLICATION
PROHIBITED

Jerome Carlson

PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

STEREO
COA 856S
2:00

CARLSONS
MUSIC (BMI)
© 1988

PLEDGE OF ALLEGIANCE

(FRANCIS BELLAMY)

STAR SPANGLED BANNER

(FRANCIS SCOTT KEY)

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PROHIBITED

Jerome Carlson

PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

STEREO
COA-858S
3:30

CARLSONS
MUSIC (BMI)
© 1988

EVERY MORNING

(JEROME CARLSON, JAMES WALSH, JIM JOHNSON)

CARLSONS OF AMERICA Records™

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1421 BLISS LANE

BLOOMINGTON, MINNESOTA 55431

MADE IN AMERICA

UNAUTHORIZED DUPLICATION

PROHIBITED

Jerome Carlson

PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

STEREO
COA-858S
2:45

CARLSONGS
MUSIC (BMI)
© 1988

HOW GREAT THOU ART

(TITLE AND ENGLISH LYRICS BY STUART K. HINE)

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BLOOMINGTON, MINNESOTA 55431

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UNAUTHORIZED DUPLICATION
PROHIBITED

Jerome Carlson

PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

STEREO
COA-859S
3:30

CARLSONS
MUSIC (BMI)
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FREEDOM, FOREVER A CHILD

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PROHIBITED

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PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

STEREO
COA-859S
3:30

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FREEDOM, FOREVER A CHILD

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1421 BLISS LANE

BLOOMINGTON, MINNESOTA 55431

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PROHIBITED

WHUS
BANKHEAD

Stereo

33 1/3 RPM

SIDE RAVE

#121968M

(U-36162)

11-12-93

Rant n' Rave

(Marnie)

4:18

BANKHEAD

Stereo
33 1/3 RPM

SIDE RANT

#121268T
(U-36162)

Bonehead

(Marnie)

3:33

NAKED LUNCH BOX

SIDE ONE

NR 19137

HAPPYTOWN

(Bart Caruso)

3:30

NAKED LUNCH BOX

SIDE TWO

NR 19137

IN MY WEAKEST MOMENTS

(Bart Caruso)

3:12

vineland

**a zero
sum
record**



33 rpm

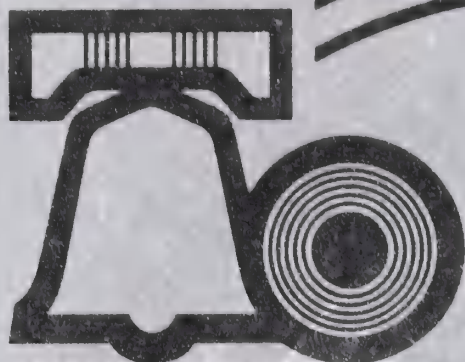
thicket

vineland

**a zero
sum
record**

33 rpm

obsidian



msm
PHILADELPHIA
(MSM-1066)

**"GLAMOROUS"
HUMMER**

**SIDE 1
45 RPM**

- 1. "GLAMOROUS"** (Barber-Weatherbee-Wolff)
Money Shot Music ASCAP

PRODUCED BY JOHN LOVRICH and HUMMER

ALL TRACKS WRITTEN AND PERFORMED BY HUMMER

RECORDED AT SNUGFIT STUDIOS

ENGINEERS: John Lovrich, Vince, and HUMMER

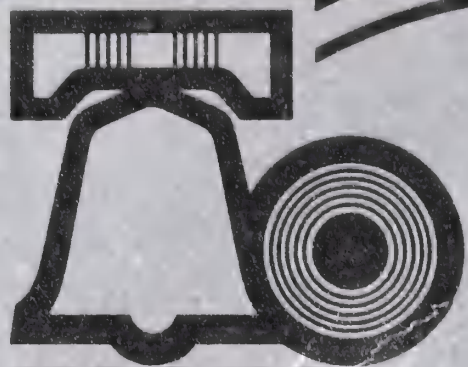
MUSICIANS

BASS & VOCALS: Ken Barber

GUITAR & ADD'L VOCALS: Steve Wolff

PERCUSSION: Matt Weatherbee

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msm
PHILADELPHIA
(MSM-1066)

**"GLAMOROUS"
HUMMER**

**SIDE 2
45 RPM**

- 2. "JERICHO IN SEVEN"** (Barber-Weatherbee-Wolff)
Money Shot Music ASCAP

PRODUCED BY JOHN LOVRICH and HUMMER

ALL TRACKS WRITTEN AND PERFORMED BY HUMMER

RECORDED AT SNUGFIT STUDIOS

ENGINEERS: John Lovrich, Vince, and HUMMER

MUSICIANS

BASS & VOCALS: Ken Barber

GUITAR & ADD'L VOCALS: Steve Wolff

PERCUSSION: Matt Weatherbee

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BAD DREAM HOUSE

THIS SIDE

Savanah / 3:45

OTHER SIDE

He Knows / 3:09

Too Many Moods / 2:02

All songs by: BAD DREAM HOUSE

©1992 Rockville Records

©1991 BAD DREAM HOUSE

33 1/3 RPM

Rock6072-7

Rockville



PRESENTS OF MIND

33 1/3

DOG 5:18
(COSTA-LAMAR)

PRE 001MS

PRODUCED BY
PRESENTS OF MIND
ENGINEERED BY
MARTIN BISI
© 1992
ANGELIZE
MUSIC

MOODSWING RECORDS 40 HARRISON ST., N.Y.C., N.Y. 10013 (212) 385-9549

PRESENTS OF MIND

33 1/3

FALLING 5:34
(COSTA-LAMAR)

PRE 001MS

PRODUCED BY
PRESENTS OF MIND
ENGINEERED BY
MARTIN BISI
© 1992
ANGELIZE
MUSIC

MOODSWING RECORDS 40 HARRISON ST., N.Y.C., N.Y. 10013 (212) 365-9349

X-TAL
Side 4

•Fall Again

45 RPM

4:17

www.v3

Fall Again: Mitzi Waltz/ © 1990
Under the Rhetoric Music/ MITI



© 1990 Alias Records

X-TAL
Side 3
45 RPM

An Old Colonial's
Hard Luck Story
4:35

J.Neo/© 1990

Undulant Rhetoric Music/ BMI



© 1990

Alias Records

WTFU

9-18-90

Isocyanades

U-34776M
SIDE ONE
3:48

SOURCROUT
MUSIC

Larvae Maria

(T. McCormick)

Isocyanades

U-34776M
SIDE TWO
1:59

SOURCROUT
MUSIC

Your Side
(D. Tucker)

SHM

the billy crosbys

1. i must give you a mental lift
2. confused montana
3. gloria estefan should've died

33rpm

(c)1995 billy crosbys



WVU meowch

33rpm

(c)1995 meowch

1. riff no.17
2. shadow monsters
3. letter to a dead guy

model rocket

382 george st/new brunswick/nj/08901/usa

rocket #2

SP
Island

45 R.P.M.

7-99864

**A SIDE
STEREO**

Publisher,
Copyright Control

Time: 3:20

VOCAL

ST-IL-45093-SP

EDIT



DOUBLE DUTCH

(McLaren/Horn)

MALCOLM McLAREN

Produced by Trevor Horn

Engineered by Gary Langan

© 1983 Charisma Records Ltd.

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A WARNER COMMUNICATIONS COMPANY

Island

45 R.P.M.

7-99864

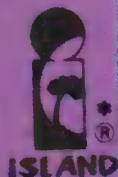
B SIDE
STEREO

Publisher,
Copyright Control

Time: 3:46

VOCAL

ST-IL-45094-SP



RADIO SHOW (D'Ya Like Scratchin')

(McLaren/Horn/Dudley)

MALCOLM McLAREN

Produced by Trevor Horn

Engineered by Gary Langan

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M **A** **N**
H **A** **T**
T **A** **N**TM

B-50026
240726A

1

STEREO

LET ME SEE YOUR I.D. (Street Mix) 4:14

(Steven Van Zandt)

(from the LP "SUN CITY

ARTISTS UNITED AGAINST APARTHEID" ST-53019)

Solidarity Music-ASCAP

ARTISTS UNITED AGAINST APARTHEID

Produced by Little Steven & Arthur Baker

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M A N
H A T
T A NTM

B-50026
240726B

2

STEREO

LET ME SEE YOUR I.D. (Album Mix) 4:13

(Steven Van Zandt)

(from the LP "SUN CITY"

ARTISTS UNITED AGAINST APARTHEID" ST-53019)

Solidarity Music-ASCAP

ARTISTS UNITED AGAINST APARTHEID

Produced by Little Steven & Arthur Baker

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BEANIE THE SINGING DOG

Side A
DTK 555
Produced by
Patrick Brennan
Engineered by
Dean Restum



Beanie Music Co.
BMI © 1982
David Klein

BEANIE FOR PEACE (2:55)
(David Klein)

© 1982 Conscious Decision® Records
59 E. 4th St., N.Y.C., N.Y. 10003

BEANIE THE SINGING DOG



Side B
DTK 555
Produced by
Patrick Brennan
Engineered by
Dean Restum

Beanie Music Co.
BMI © 1982
David Klein

FAST BEANIE'S BLUES (2:23)
(David Klein)

© 1982 Conscious Decision® Records
59 E. 4th St., N.Y.C., N.Y. 10003

CORAL

REG. U. S. PAT. OFF. • MARCA REGISTRADA

CORAL RECORDS, INC. A SUBSIDIARY OF DECCA RECORDS, INC., MADE IN U.S.A.

UNBREAKABLE

45 RPM

RECORD

RECORD NO.

9-60989

(45-83709) ♦

(2:52)

Cass

I JUST WANT YOU

(Jack Richards-Marilou Loder)

JACK RICHARDS

And The Night Winds

Vocal

With Orchestra

Directed By JIMMY LEYDEN



CORAL

DEL. U. S. PAT. OFF. • MARIA SCHNEIDER

CORAL RECORDS, INC. A SUBSIDIARY OF DECCA RECORDS, INC. MADE IN U.S.A.

UNBREAKABLE

45 RPM

RECORD

RECORD NO.

9-60989

(45-83428)

(2:58)

IDA! SWEET AS APPLE CIDER

(Eddie Munson-Eddie Leonard)

JACK RICHARDS

And The Night Winds

Vocal

With Rhythm Accompaniment



Mercury

70332-X45

YW10212

E. B. Marks Music
Corp. (BMI) 2:22

Instrumental

THAT GIRL

Theme From Broadway Success "Seven Year Itch"
(Bracken-Olsen-Suesse)

Jerry Murad's

HARMONICATS

MERCURY RECORD CORPORATION. MADE IN U.S.A.



relco
records

Sound Corp.
Music ASCAP
Produced By:
Joe Hunter &
Roger LeBlanc

R-2262

(R-2262A)
Time 2:32



MR. GUITAR
(J. Hunter & R. LeBlanc)

MARK HAMPTON

907 Main St., Nashville, Tenn. 37206



relco
records

Sound View
Music SESAC
Produced By:
Joe Hunter &
Roger LeBlanc

R-2262

(R-2262B)
Time 2:18



**RUN YOUR SWEET
LOVE BY ME**

(J. Hunter & R. LeBlanc)

MARK HAMPTON

907 Main St., Nashville, Tenn. 37206

ROSE ROOM RECORDS

MAURY WOLOHAN
and His
Orchestra

45 RPM
Not For Resale
A-MHIY-37

"WE'RE ON THE AIR"

(Albert Carr)

1. ANYTHING GOES

(Cole Porter)

2. STRANGERS IN THE NIGHT

(Kaempfert)

ROSE ROOM RECORDS

MAURY WOLOHAN
and His
Orchestra

45 RPM
Not For Resale
B-MHIY-37

**A TRIBUTE TO OUR BALLROOM
DANCERS**

FASCINATION — CHARMAINE

VANCE
RECORD COMPANY

H8OW-2174

45 RPM

HONESTLY
(Webb - Spence)
THE ESCORTS
with
Jimmy Johnson's Orchestra

VANCE

RECORD COMPANY

H8OW-2175

45 RPM

**I'M GONNA SIT RIGHT DOWN AND
CRY OVER YOU**

(Thomas - Biggs)

THE ESCORTS

with

**The Jimmy Johnson Trio
Royal Publishing Company**

ANGEL



MARIA CALLAS
CARMEN

(Bizet: SCLX 3650)

SIDE 1
SPRO 2802
45 EP

CHANSON BOHÈME

Maria Callas, Nadine Sautereau, Jane Berbié
& Chœurs René Duclos (direction: Jean Laforge)
& Orchestre du Théâtre National de l'Opéra
conducted by Georges Prêtre

Performance rights free

STEREO

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ANGEL



MARIA CALLAS

CARMEN

(Bizet: SCLX 3650)

SIDE 2

SPRO 2803

45 EP

HABANERA

Maria Callas & Choeurs René Duclos
(direction: Jean Laforge) & Orchestre du
Théâtre National de l'Opéra conducted by
Georges Prêtre

Performance rights free

STEREO

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MUSIC/
(UNICHAPPELL
MUSIC, INC.)
BMI
AS 1040-SA



PROMOTIONAL
COPY
NOT FOR SALE

AS 1040
STEREO

Time: 3:41

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Records, Inc.

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DUPLICATION IS
A VIOLATION
OF APPLICABLE
LAWS

TAKE THE SHORT WAY HOME

(B. Gibb/A. Galuten)

(From the LP "HEARTBREAKER" AL 9609)

DIONNE WARWICK

PRODUCED BY BARRY GIBB,

*KARL RICHARDSON & *ALBHY GALUTEN

*for Karlbhy Productions

ARISTA RECORDS INC., Arista Building, 6 West 57th Street, New York, N.Y. 10019

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(UNICHAPPELL
MUSIC, INC.)
BMI
AS 1040-MA



PROMOTIONAL
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AS 1040
MONO

Time: 3:41

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ARISTA RECORDS INC. Arista Building, 6 West 57th Street, New York, N.Y. 10019



COLUMBIA

® "Columbia," "Marcas Reg."

STEREO

Intro. :08

2:45



45 RPM
**DEMONSTRATION
NOT FOR SALE**

3-10483

ZSS 161890

© 1977 CBS Inc.

Publisher:

Sunbury
Music, Inc.
(ASCAP)

JOHNNY CASH THE LAST GUNFIGHTER BALLAD

-G. Clark- Taken From The Columbia Lp:
"THE LAST GUNFIGHTER BALLAD" KC 34314

Produced by Charlie Bragg
and Don Davis



COLUMBIA

® "Columbia," Marks Reg.

MONO

Intro. :08

2:45

45 RPM
**DEMONSTRATION
NOT FOR SALE**

3-10483

ZSP 161889

© 1977 CBS Inc.

Publisher:
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Music, Inc.
(ASCAP)

JOHNNY CASH THE LAST GUNFIGHTER BALLAD

-G. Clark- Taken From The Columbia Lp:
"THE LAST GUNFIGHTER BALLAD" KC 34314
Produced by Charlie Bragg
and Don Davis

COME BACK
(Komm Wieder)
(Olias-Rothernburg)



FC 4-131

Cavalcade Mus.
Corp., ASCAP

2:22

RADIO STATION
COPY

LOLITA

A POLYDOR RECORDING

K-9053

A CORNERS OF THE WORLD RECORDS, A DIVISION OF KAPP RECORDS, INC

WHEN OUR FATHER IS HAPPY
(Wenn Unser Vater Glücklich Ist)
(Olias-Rotter)



FC 4-131

Cavalcade Mus.
Corp., ASCAP

2:10

RADIO STATION
COPY

LOLITA

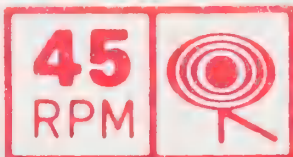
A POLYDOR RECORDING

K-9104

4 CORNERS OF THE WORLD RECORDS, A DIVISION OF KAPP RECORDS, INC.

COLUMBIA

NOT
FOR
RESALE



RADIO
STATION
COPY

PERCY FAITH

**MONO
VERSION**

4-45525

JZSP 155607

2:15


Publisher:
Unart
Music Corp.
(BMI)

DIAMONDS ARE FOREVER

- D. Black - J. Barry -

(From the United Artists Motion Picture
"Diamonds Are Forever")

Arranged & Conducted by Percy Faith
Produced by Ted Glasser

© "COLUMBIA"  MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT
FOR
RESALE



RADIO
STATION
COPY

PERCY FAITH

**STEREO
VERSION**

4-45525

JZSS 155608

2:15

Publisher:
Unart
Music Corp.
(BMI)

DIAMONDS ARE FOREVER

- D. Black - J. Barry -

(From the United Artists Motion Picture
"Diamonds Are Forever")

Arranged & Conducted by Percy Faith
Produced by Ted Glasser

© COLUMBIA MARCAS REG PRINTED IN U.S.A.

BIOLOGY

(King-Stewart-Price)



Empress
Music Corp.
ASCAP—2:01
4360
(45-33176)

SUE RANEY

with Bill Holman's
Music

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M.  MARCA REG.

TOO SOON

(Dick Shores-Stu Cohn)



Mara Mus. Corp.
ASCAP—2:30

4360
(45-33177)

SUE RANEY

with Bill Holman's
Music

PROD. BY CAPITOL RECORDS, INC., U.S.A. • T.M.



MARCA REG.



A PRODUCT OF RADIO CORPORATION OF AMERICA
MADE IN U. S. A.

RECORD PREVUE

coming attractions

Sherwin Music
ASCAP
E4-LW-3426

NOT FOR SALE

4X-0016

MEADOWLARK

(Richard Maltby)

**RICHARD MALTBY
AND HIS ORCHESTRA**

Time: 2:41



A PRODUCT OF RADIO CORPORATION OF AMERICA
MADE IN U. S. A.

RECORD PREVUE

coming attractions

SESAC
E4-LW-3425

NOT FOR SALE

4X-0016

BLACK PEARLS

(Bizet-Maltby)

**RICHARD MALTBY
AND HIS ORCHESTRA**

Time: 2:42

PROMOTION RECORD

THE WAITING GAME

- Hilliard - Robert Allen -

COLUMBIA

45RPM

NOT FOR SALE

4-41240

JZSP 44444

ARTHUR GODFREY

with Burt Farber & his Orch.

Korwin Music, Inc.

(ASCAP) 2:58

© "Columbia"  **Marcas Reg. Made in U. S. A.**

PROMOTION RECORD

PALE
POTOMAC MOON

- Godfrey -

COLUMBIA

45RPM

NOT FOR SALE

4-41240


JZSP 44445

ARTHUR GODFREY

with Burt Farber & his Orch.

Camelot Music Corp.

(ASCAP) 2:20

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COLUMBIA

® ' Columbia, ' Marcas Reg.

FREDDIE PRINZE



33 $\frac{1}{3}$ RPM
SIDE 1
DEMONSTRATION
NOT FOR SALE
STEREO

AE7 1092
ZSM 160399
© 1975 CBS Inc.

INTRO AT MR. KELLY'S;
BLACK PEOPLE MAKING IT IN THE 60's;
PARENT'S WEDDING 2:22
COCKROACHES AND FREDDIE'S LANDLORD 1:00
FREDDIE AND HIS FRIEND NAT--DRIVING
WITHOUT A LICENSE 2:43

-F. Prinze-

Taken From The Columbia Lp:
"LOOKING GOOD" PC 33562

Produced by Ron DeBlasio

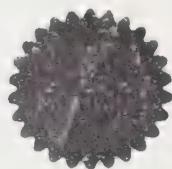
TT 6:05



COLUMBIA

® "Columbia," Marcas Reg.

FREDDIE PRINZE



33 $\frac{1}{3}$ RPM
SIDE 2
DEMONSTRATION
NOT FOR SALE
STEREO

AE7 1092
ZSM 160400
© 1975 CBS Inc.

**THREE CITIES--NEW YORK, CHICAGO,
LOS ANGELES 1:14**
**POLITICIANS LIE--GERALD FORD, ROCKEFELLER,
KISSINGER 2:12**
PUERTO RICAN ASTRONAUT :24
RIPPED UNDERWARE :30

-F. Prinze-

Taken From The Columbia Lp:
"LOOKING GOOD" PC 33562

Produced by Ron DeBlasio

TT 4:20

SASSI

(Gino Paoli)



RECORDS

M. Witmark &
Sons., ASCAP

2:30

5259

(DA12148)

GINO PAOLI

with Gianfranco Reverberi's Orch.

Recorded by Dischi

Ricordi-Italy

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

MARK-X

RECORDS CO.

8009

Rori Music Co.
(BMI) 2:04

45 RPM

**A RORI
PRODUCTION**

THE TOUCHABLES

(Goodman-Glazer-Arkin)

DICKIE GOODMAN

(G-732)

A Product of
Mark X Recording Co., Inc.
New York, N. Y.

MARK-X

RECORDS CO.

8009
Real Gone Music
(BMI) 1:31

45 RPM
A RORI
PRODUCTION

MARTIAN MELODY
(Goodman)

DICKIE GOODMAN

78-4308

HERE'S WHERE I BELONG

(D'Anzi-Engvick)

PROMOTION

NOT FOR SALE

WARNER BROS.®



RECORDS

Embassy Mus.
Corp.
BMI

2:37

5243

(DX12229)

SAVERIO SARIDIS

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

LOVE IS THE SWEETEST THING

(Ray Noble)

PROMOTION

NOT FOR SALE

WARNER BROS.



RECORDS

Harms Inc.
ASCAP

2:45

5243

(DX12231)

SAVERIO SARIDIS

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

THE WOODY WOODPECKER SONG

(Tibbles - Idriss)

4



Leeds Music Inc.
(ASCAP)

207

(5013)

Time 1:57

PROMOTIONAL
COPY
NOT FOR SALE

BAJA MARIMBA BAND

UP CHERRY STREET

(Julius Wechter)



Almo Music Corp.
(ASCAP)

207

(5014)

Time 2:04

PROMOTIONAL
COPY
NOT FOR SALE

BAJA MARIMBA BAND

as featured in LP 104



DORÉ

855

Time: 2:54
(45-LIB-593)

THE HIPPIE & THE REDNECK

(Hudson - Landry)

HUDSON AND LANDRY

From the Hudson and Landry LP-324
"Hanging In There"

**GP
RECORDS**

SIDE 1

**Produced by Ben Arrigo
& Ted Auletta**

GP 513-STEREO

Tiparm Music Pub.

BMI Time: 2:49

FOUR GREEN FIELDS

(Tommy Makem)

CARMEL QUINN

Arr. & Cond. by Ted Auletta

**A Glenn Production,
157 W. 57th St., N.Y.C. 10019**

GP RECORDS

SIDE 2

**Produced by Ben Arrigo
& Ted Auletta**

GP 513-STEREO

**Terry Music Co.,
ASCAP Time: 2:06**

WHEN JOHNNY COMES MARCHING HOME

(Arr. by Ted Auletta)

CARMEL QUINN

Arr. & Cond. by Ted Auletta

**A Glenn Production,
157 W. 57th St., N.Y.C. 10019**

Reg. U. S. Pat. Off.



Marca Registrada

Record No.

45-6079
(45-SR-210)

UNBREAKABLE

45 RPM
RECORD

Sujan Music Publ.

RED, WHITE AND BLUE

(Stars And Stripes Forever)
(Sousa)

OEDERLAND

HIS ORCHESTRA & CHOIR

MANUFACTURED BY SEECO RECORDS, INC., NEW YORK, N. Y., U. S. A.

Reg. U. S. Pat. Off.



Marca Registrada

Record No.

45-6079

(45-SR-211)

Chappell & Co.

UNBREAKABLE

45 RPM

RECORD

IT'S A LONG, LONG WAY TO TIPPERARY

(Judge-Williams)

OEDERLAND

HIS ORCHESTRA & CHOIR

MANUFACTURED BY SEECO RECORDS, INC., NEW YORK, N. Y., U.S.A.

Reg. U. S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.

DECCA

FROM DECCA
ALBUM DL 71502
THE ORIGINAL
SOUND TRACK
ALBUM
"SWEET CHARITY"
A Universal Picture

Vocal With
Chorus And
Instrumental
Accompaniment
Directed By
JOSEPH GERSHENSON
Orchestration By
RALPH BURNS

PROMOTION COPY
NOT FOR SALE

732470
(7-L 15,076)
(3:53)
STEREO

Notable Music
Co. Inc. & Lida
Enterprises
Inc. (AS)

RHYTHM OF LIFE

From The Universal Picture "Sweet Charity"
(Cy Coleman-Dorothy Fields)

SAMMY DAVIS Jr.

And Ensemble
PRODUCED FOR RECORDS BY
CHARLES BUD DANT

Reg. U. S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.

DECCA

FROM DECCA
ALBUM DL 71502
THE ORIGINAL
SOUND TRACK
ALBUM
"SWEET CHARITY"
A Universal Picture

Instrumental
Directed By
JOSEPH GERSHENSON
Orchestration By
RALPH BURNS

PROMOTION COPY
NOT FOR SALE

Notable Music
Co. Inc. & Lida
Enterprises
Inc. (AS)

732470
(7-L 15,072)
(1:33)
STEREO

THE POMPEII CLUB

(Rich Man's Frug)
From The Universal Picture "Sweet Charity"
(Cy Coleman-Dorothy Fields)

ORCHESTRA

PRODUCED FOR RECORDS BY
CHARLES BUD DANT

HOLLYWOOD



45 RPM

GOLD STAR

45 RPM

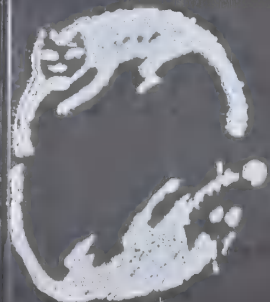
"PRETTY GIRLS"

(CHUCK SHELTON)

ROYAL TRUX

CATS AND DOGS

TEETH · THE FLAG · FRIENDS · THE SPECTRE
SKYWOOD GREENBACK MANTRA · TURN OF THE CENTURY



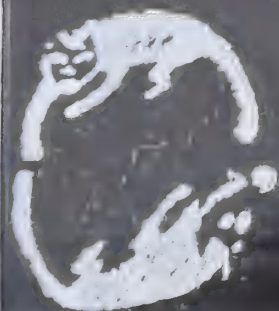
SIDE ONE
DC32C

ALL SONGS ©1993 Jennifer Herrema/Neil Hagerty
©1993 Drag City P.O.Box 476867 Chicago, IL 60647

ROYAL TRUX

CATS AND DOGS

UP THE SLEEVE · HOT AND COLD SKULLS · TIGHT PANTS · "LET'S
GET LOST" · DRIVING IN THAT CAR (with the eagle on the hood)



SIDE TWO
DC32C



WARNER



BROS.

VITAPHONIC HIGH FIDELITY

PROMOTION

NOT FOR SALE

Shapiro, Bernstein
& Co., Inc.
ASCAP - 1:48

5039
(B10,258)

BEER BARREL CONGA

(Vejvoda-Timm-Brown-Zeman)

PETE CANDOLI

and his orchestra

MADE IN U.S.A. •

WARNER BROS. RECORDS, INC. •

A SUBSIDIARY & LICENSEE OF

WARNER BROS. PICTURES, INC.

WARNER



BROS.

VITAPHONIC HIGH FIDELITY

PROMOTION

NOT FOR SALE

M. Witmark & Sons
ASCAP - 2:10

5039
(B10,260)

77 SUNSET STRIP CHA CHA

From Warner Bros. Production "77 Sunset Strip",
as seen on the ABC Television Network
(Livingston-David)

PETE CANDOLI

and his orchestra

MADE IN U.S.A.

• WARNER BROS. RECORDS, INC. •

A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

CADET[®]



Linesider Prod.
Ltd., BMI
2:29

15948
Produced by
Greenberg-
Cavalier for Trod
Nossel Prod.

SOMEDAY MORNING

(Al Anderson)

THE WILDWEEDS

5572

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CADET[®]



Linesider Prod.
Ltd., BMI
2:22

15949
Produced by
Greenberg-
Cavalier for Trod
Nossel Prod.

CAN'T YOU SEE THAT I'M LONELY

(Al Anderson)

THE WILDWEEDS

5572

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

VENT

V-1001-A

Salassie Pub.
BMI

Produced by
Salassie Prod.
Arranged by
Vince Montana

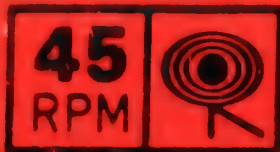
THINK ABOUT TOMORROW

(Presson-Tennant-Smith)

ETHICS

Triangle Records
625 W. Thompson St.
Phila., Pa.

COLUMBIA



MONGO


SANTAMARIA

4-44998
ZSP 152032
3:01

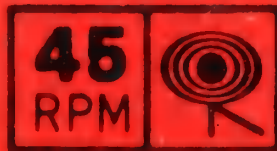
WE GOT LATIN SOUL (VOCAL)
(From the Columbia LP "WORKIN' ON A
GROOVY THING" CS 9937)

-R. Lester Christian -

Arr. and Cond. by Marty Sheller
Prod. by Billy Jackson

© "COLUMBIA"  MARCAS REG. PRINTED IN U.S.A.

COLUMBIA



MONGO
SANTAMARIA


4-44998
ZSP 152033
3:12

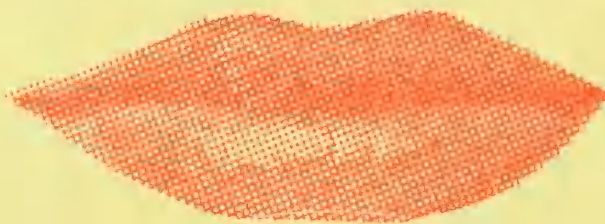
GETTING IT OUT OF MY SYSTEM
(INSTRUMENTAL)

(From the Columbia LP "WORKIN' ON A
GROOVY THING" CS 9937)

- B. Jackson - J. Wisner -

© Arr. and Cond. by Marty Sheller
Prod. by Billy Jackson

© "COLUMBIA"  MARCAS REG PRINTED IN U.S.A.



LIPSTICK

RECORDS

**STEREO-
COMM**

time 3:05

intro 15

PROD. BY DAVE RICK

101: Comm. A

Mother Bertha
Music, b.m.i.

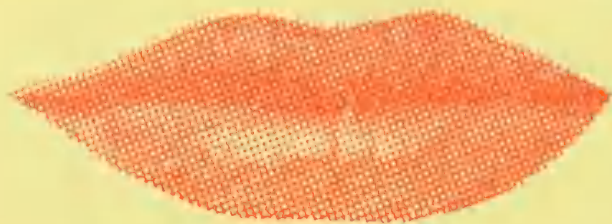
Arr. John Ferrara
Eng., S. Jerome

BE MY BABY

(P. Spector, J. Barry, E. Greenwich)

FRANKIE GEE

Dave Rick 212 LO 4-3250
212 251-3078



LIPSTICK

RECORDS

**DISCO:
STEREO**

time 4:25
intro 30

PROD. BY DAVE RICK

101 Disco B

Mother Bertha
Music, b.m.i.
Trio Music, b.m.i.

Arr. John Ferrara
Eng., S. Jerome

BE MY BABY

(P. Spector, J. Barry, E. Greenwich)

FRANKIE GEE

Dave Rick 212 LO 4-3250
212 251-3078



FONOVISA
ESTEREO
45 RPM

PRO-217
LADO A
Cumbia
2:10

NO TE LAS QUITES

(Enrique Frayre)

Del Album Fonovisa
FPC 8893

FABRICADO POR FONOVISA, INC.

DISTRIBUIDO POR DATEL, INC.

12901 CORAL TREE PLACE, LOS ANGELES, CA 90066 (213) 827-1222

& © 1991 FONOVISA, INC.



FONOVISA
ESTEREO
45 RPM

PRO-217
LADO B

Ranchera
2:58

EL PRECIO

(Joan Sebastian)

Del Album Fonovisa
FPC 8893

FABRICADO POR FONOVISA, INC. DISTRIBUIDO POR DATEL, INC. 12901 CORAL TREE PLACE, LOS ANGELES, CA 90066 (213) 827-7222 © & © 1991 FONOVISA, INC.



BANDA

MACHOS



ESTEREO

DNS-192

(P)1995

1.- BESANDO BORRACHOS

CAYETANO LUPERCIO LOPEZ

BMG EDIM RANCHERA 239



BANDA

MACHOS



ESTEREO

DNS-192

(P)1995

2.- GRACIAS MUJER

RAUL ORTEGA

PROM. MUSICAL MCM BOLERO

254

LOS TIGRES DEL NORTE



MUS / 5841

P-1996

A

Hecho en México y Distribuido por
FONOVISA - MEXICO, S.A. DE C.V.
La radio difusión de este disco no es
responsabilidad de quienes intervienen
en su producción, cubierto el derecho
de ejecución pública en México.

UNIDOS PARA SIEMPRE 3:10

Jorge Güiro Borrego
PENDIENTE

LOS TIGRES DEL NORTE



MUS / 5841

P-1996

B

Hecho en México y Distribuido por
FONOVISA - MEXICO, S.A. DE C.V.
La radio difusión de este disco no es
responsabilidad de quienes intervienen
en su producción, cubierto el derecho
de ejecución pública en México.

FRONTERA INTERNACIONAL 2:59

Enrique Valencia

EDIM

Sudden Records

Mastered by Elliott Federman at DSW

Side A

All Songs By
Joe Max © 1995
BMI

R#0329

(U-39591M)

Contact:
Sudden Records
(202) 237-0329

FOGGY NOTION

1. You Suck (:30)
- *2. Good-Bye (4:24)

*Produced by Roger Peltzman
4501 Connecticut Ave., NW • Suite 502 • Washington, DC 20008

Sudden Records

Mastered by Elliott Federman at DSW

Side B

All Songs By
Joe Max © 1995
BMI

R#0329

(U-39591M)

Contact:
Sudden Records
(202) 237-0329

FOGGY NOTION

1. Bottom of the Bottle (2:41)

Produced by Dan Brenner

4501 Connecticut Ave., NW • Suite 502 • Washington, DC 20008

Ascension

Disarray

RETROGRESSION

ISSUE NUMBER TEN SIDE A

seven years war

Couchant du Soleil

Black Kronstadt
I.M.F.

WARNING MAY PROVOKE THOUGHT

ISSUE NUMBER SIX SIDE B

Fork
Naked Mole Rats

45

Stereo

THIS SIDE

3:40

**Boys
and Girls**

(S. Schneck)

Engineered by
Don
Sternecker

GEN 001

ASCAP

© P. 1985

THAT SIDE

**Family of
Strangers**

4:10

(S. Schneck)

Co-Produced by
Scott Schneck
and
Dave Stein

**STAR MAN
MUSIC**

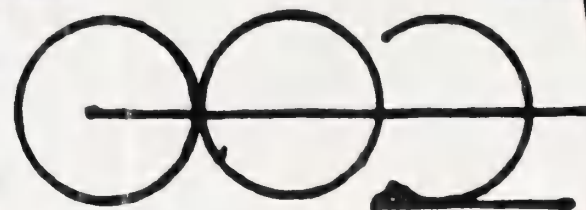
UNITED WORLD RECORDS





a

ANER

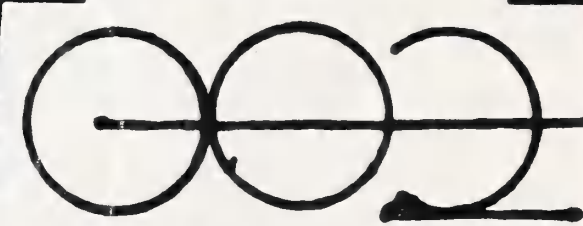


COSMA



b

NOR



COSMOS

HYMIE'S RECORDS



HVR-1002
EAST LAKE
PUBLISHING CO.

45 RPM
"NEW MONSTROPHONIC"
HIGH FIDELITY

"DRONES"
TREE PARTY
(J. FORD)

4:34

HYMIES VINTAGE RECORDS MINNEAPOLIS MINNESOTA MADE IN THE USA

HYMIE'S RECORDS



HVR-1002
EAST LAKE
PUBLISHING CO.

45 RPM
"NEW MONSTROPHONIC"
HIGH FIDELITY

"WEIGHT OFF MY SHOULDERS"
TREE PARTY
(J. WYSE)

4:15

HYMIES VINTAGE RECORDS MINNEAPOLIS MINNESOTA MADE IN THE USA







heyday

R E C ● R D S

SIDE A
HEY 007

Copyright Heyday/
BMI 1989
33⅓ RPM

- 1. PAT THOMAS AND SONYA HUNTER**
"HARD BOOZING WOMAN"
- 2. SONYA HUNTER**
"CONVERSATION"
- 3. BARBARA MANNING**
"THESE DAYS"

Heyday Records
P.O. Box 411332
San Francisco, CA
94141-1332 USA

heyday

R E C ● R D S

SIDE B
HEY 007

Copyright Heyday/
BMI 1989
33 $\frac{1}{3}$ RPM

1. X-TAL
"YOUR FRAGILE MIND"
2. STEVEN ROBACK
"PARADISE"

Heyday Records
P.O. Box 411332
San Francisco, CA
94141-1332 USA

SOMA ^{T.M.}

(N-isopropyl-2-methyl-2-propyl-1,
3-propanediol dicarbamate)

HI-FI RECORDING (S-2A)

Side 1

33 $\frac{1}{3}$ RPM

Excerpts from Symposium, "Pharmacology and
Clinical Usefulness of Soma". Introduction,
James G. Miller, M.D., Ph.D., University of
Michigan, Chairman. "The Use of Soma in
Orthopedic Surgery and Rehabilitation",
Arthur B. Wein, M.D., Sibley Hospital,
Washington, D.C.; "The Use of Soma
in Private Practice", L. Perry
Hyde, M.D., Pulaski Hos-
pital, Pulaski, Va.

IMRE MÁGYARI
And His Gypsy Orchestra

HI-FI RECORDING (S-2B)

Side 2

33 $\frac{1}{3}$ RPM

CSARDAS SELECTIONS

Excerpts from
B. & F. BUDAPEST RECORDS
LP-H80P-0440

Ralph's Records

Clogane®

Produced by:
Ralph Pierce
Oak Ridge, TN

Time: 1:51

BPM: 130

RR 891108A



REDWING
(Instrumental)
Music By
CHARLIE McCOY
and Friends

Ralph's Records

Clague®

Cued by:
Jeff Parrott
Versailles, KY
Choreographer

Time: 1:51

BPM: 130

RR 891108B



REDWING
(Cued)

MFR'D. BY PROM RECORD CO., NEWARK

N. J., U.S.A.

Prom

45

RPM

NON-BREAKABLE
(with Normal Use)

**The
Prom Orchestra
and Chorus**

45-714-A

INNAMORATA

(Brooks-Warren)

DON MacDONALD

MAIN TITLE

From the film "THE MAN WITH
THE GOLDEN ARM"
(Fine-Bernstein)

MFR'D. BY PROM RECORD CO., NEWARK, N. J., U.S.A.

Prom

14

45

RPM

NON-BREAKABLE
(with Normal Use)

The
Prom Orchestra
and Chorus

TO YOU MY LOVE

(Lawrence-Gaste)

BEY IRELAND

ROCK RIGHT

(Raleigh-Edwards)

DARLENE ZITO

14

GREAT WORLD OF SOUND



Produced by
L. Nicholson &
R. Thompson
Elkee Music,
BMI
(NR3146-1)
Time 3:05
Comp. Stereo

SEE RUBY FALLS
(L. Nicholson)

LYNN NICHOLS

2150 Parklake Drive, N.E. — Atlanta, Ga.

GREAT WORLD OF SOUND



**Produced by
L. Nicholson &
R. Thompson
Elkee Music,
BMI
(NR3146-2)
Time 2:27
Comp. Stereo**

YOU'LL BE FREE
(L. Nicholson)

LYNN NICHOLS

2150 Parklake Drive, N.E. — Atlanta, Ga.



LAD-153
© 1979

00 A
4 RPM
S CREO

Trino Mora
COMO FUE
(E. Duarte)



LAD-153
© 1979

LADO B
45 RPM
STEREO

Trino Mora
ILUSION
(Trino Mora)

... A CONSTANT NEW BEGINNING.

Chelsea
RECORDS

**MONO
PLUG SIDE**

Fox-Gimbel
Productions (BMI)
(CH-3061AM)

CH-3061-DJ

Time: 3:04

© 1977 Chelsea
Records Corp.

NOT FOR SALE

DEEPLY

(Charles Fox & Norman Gimbel)

ANSON WILLIAMS

Produced by Charlie Calello for
Charlie Calello Productions, Inc.
Arranger: Charlie Calello

© 1974 Chelsea Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.

... A CONSTANT NEW BEGINNING.

Chelsea

RECORDS

**STEREO
PLUG SIDE**

Fox-Gimbel
Productions (BMI)
(CH-3061AS)

CH-3061-DJ

Time: 3:04

© 1977 Chelsea
Records Corp.

NOT FOR SALE

DEEPLY

(Charles Fox & Norman Gimbel)

ANSON WILLIAMS

Produced by Charlie Calello for
Charlie Calello Productions, Inc.
Arranger: Charlie Calello

© 1974 Chelsea Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.



**PROMOTION COPY
NOT FOR SALE**

C.A.M.-
U.S.A.
(BMI)

Time: 3:27

©1978
Polydor
Incorporated

MONO
PD 14467
Intl. #
2066 917
78 NP 3486

I NEED YOU
(Eric Carmen)

JEFF FENHOLT

Produced by Joel Diamond
for Silver Blue Productions, Ltd.
in Association with
Jeff Tornberg Productions
Arranged by
Harold Wheeler

MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE NEW YORK NY 10019



**PROMOTION COPY
NOT FOR SALE**

C.A.M.-
U.S.A.
(BMI)
Time: 3:27
©1978
Polydor
Incorporated

STEREO
PD 14467
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Harold Wheeler

MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

COMET

RECORDS

Goldmont Pub.
Co. — BMI
Time — 2:30
Record No.
1022 A

Produced By:
Bill McInturff
Frank X. Finko
(PRP 10641)

"MISS PAULINE"

(Leon F. Malphrus)

HENRY BRIGGS

Dist. By Precision Record Pressing, Inc., 70 Visco Court, Nashville, Tenn. 37210

COMET

RECORDS

Goldmont Pub.
Co. — BMI
Time — 2:30
Record No.
1022 B

Produced By:
Bill McInturff
Frank X. Fink
(PRP 10642)

"LOVE ON THE RUN"

(Leon F. Malphrus)

HENRY BRIGGS

Dist. By Precision Record Pressing, Inc., 70 Visco Court, Nashville, Tenn. 37210

UP A LAZY RIVER

(Carmichael-Arodin)

(From the Liberty Album - "Big Band Plays
Big Hits" - LRP-3197)

Peer Int'l., - BMI

record

audition

LIBERTY

LB-1298

F-55374

2:01

SI ZENTNER

And His Orchestra
Instrumental

(SW)

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U.S.A.

SHUFFLIN' BLUES

(P. Carpenter-S. Zentner)

Showcase Music - BMI

record



audition

LB-1299

F-55374

2:26

SI ZENTNER

And His Orchestra

Instrumental

(SW)

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U. S. A.

Starday®



From Nashville, Tennessee

"The Musical Heart
of America"

D J SAMPLE

NOT FOR SALE

45-883

Produced By
Judy West

634-S-9098

Husky-
Plan-A-Way
(BMI)

Time: 2:50
Vocal



JUST A BEND OF THE ROAD

(Judy West)

JUDY WEST

Distributed By **STARDAY-KING RECORDS INC.**

*Dec.
1969*

Starday®



From Nashville, Tennessee

"The Musical Heart
of America"

D J SAMPLE

NOT FOR SALE

45-883

Produced By
Judy West

634-S-9099

Four Star
(BMI)

Time: 2:42
Vocal

**TOMORROW (I'M GOING TO
HAVE A TALK WITH MY HEART)**

(Baker Knight)

JUDY WEST

Distributed By **STARDAY-KING RECORDS INC.**

HIS MASTER'S VOICE—RED SEAL—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
RCA VICTOR—RCA MONOGRAM—DOG & PHONOGRAPH—

RCA VICTOR

RECORD PREVUE



RCA VICTOR DIV.
CAMDEN, N. J.



RADIO CORPORATION
OF AMERICA

Raynen
Music Co., Inc.
BMI
F2-PW-6215

NOT FOR SALE
47-6237
"NEW ORTHOPHONIC"
HIGH FIDELITY

THE ORANGES OF JAFFA
(Ebb-Lanjean-Mengo)

**HUGO WINTERHALTER'S
ORCHESTRA AND CHORUS**

Time: 3:00

RCA VICTOR

RECORD PREVUE



RCA VICTOR DIV.
CAMDEN, N. J.



RADIO CORPORATION
OF AMERICA

Remick Music Corp.
ASCAP
F2-PW-6216

NOT FOR SALE
47-6237
"NEW ORTHOPHONIC"
HIGH FIDELITY

Good

KIKI

(Tobias-Popp-Lucchesi)

HUGO WINTERHALTER'S
ORCHESTRA AND CHORUS

Time: 2:44

GEMA



1567-A

45 RPM
Bolero

NO

(Armando Manzanero)

ROBERTO LEDESMA

Combo de Pepe Delgado

Manufactured and Dist. by GEMA RECORDS CORP.
693 10th Ave. N.Y.C. N.Y. JU2-6943

GEMA



1567-B

45 RPM
Bolero

ROMANTICO PRIMERO

(Rene Touzet)

ROBERTO LEDESMA

Orquesta Ernesto Duarte

Manufactured and Dist. by GEMA RECORDS CORP.
693 10th Ave. N.Y.C. N.Y. JU2-4943



1004-A

Huapango

UNA TERCERA PERSONA

(Luz Celenia Tirado)

Canta: ODILIO GONZALEZ

con YOMO TORO y FIEVES
QUINTERO a duo.

A PRODUCT OF DIAL RECORD CORP., N.Y.



2025

Vals

243

RAICES

(Luz Celenia Tirado)

Canta: ODILIO GONZALEZ

con YOMO TORO y NIEVES

QUINTERO a duo

con YOMO TORO y NIEVES
QUINTERO a dúo.



T 54244F
Jobete Music Co.,
Inc. (ASCAP)
© 1970, 1973
Jobete Music
Co., Inc.
62296-S
Time 4:35

Produced by
Marvin Gaye
Arranged by
David
Van DePitte
In Album
"Let's Get It On"
T 329V1

"JUST TO KEEP YOU SATISFIED"

(M. Gaye, A. Gaye, E. Stover)

MARVIN GAYE

© 1973 Motown Record Corp.



®

T-54181

© 1966

Jobete, BMI

N-S-N-573M07

Time: 2:57

Produced by
Norman
Whitfield

**TOO BUSY THINKING
ABOUT MY BABY**

(Whitfield, Bradford, Strong)

MARVIN GAYE

A TRADEMARK OF MOTOWN RECORD CORP. © 1969



®

T-54181

© 1963

Jobete, BMI

G-011209

Time: 2:18

Produced by
Norman
Whitfield
In Album
'That Stubborn
Kinda' Fellow'
T 239

**WHEREVER I LAY MY HAT
(THAT'S MY HOME)**

(Gaye, Whitfield, Strong)

MARVIN GAYE

A TRADEMARK OF MOTOWN RECORD CORP. © 1969

JIMMY MACK

(Holland, Dozier, Holland)

G-7058

© 1966

Jobete, BMI

T-091113

2:47



Produced By
Holland, Dozier
In Album
"Watch Out!"
G-830

**MARTHA & THE
VANDELLAS**

A TRADEMARK OF MOTOWN RECORD CORP. © 1966

THIRD FINGER, LEFT HAND

(Holland, Dazler, Holland)

G-7058

© 1966

Johns., BMI

V-001120

2:35



Produced By
Holland, Dazler

MARTHA & THE
VANDELLAS

TRADEMARK OF MOTOWN RECORDS CORP. © 1967

"THERE'LL NEVER BE"

(B. DeBarge)

G7-159F

Jobete Music Co., Inc.
(ASCAP)

65098-3 3:35

Produced by:
**Bobby
DeBarge &**



In Album G7-980R1
"SWITCH"

**The Bewley
Brothers**

Arranged by:
Bobby DeBarge

Side 1

SWITCH

© 1978 Motown Record Corp.

A PRODUCT OF MOTOWN RECORD CORP.

"YOU PULLED A SWITCH"

(G. Wright & Vain)

G 7159F

Jobete Music Co., Inc.
(ASCAP) & Stone
Diamond Music
Corp. (BMI)

64903-S 4:00

Produced &



In Album G7-980R1
"SWITCH"

Arranged By:
Greg Wright
Side 2

SWITCH

©1978 Motown Record Corp.

A PRODUCT OF MOTOWN RECORD CORP.

MOTOWN YESTERYEARTM SERIES



Y 507F

Stone Agate
Music Div.
(BMI)

© 1963 Jobete
Music Co., Inc.

C4KM-7779

Time 2:24
Produced by
Holland &
Dozier

"LOCKING UP MY HEART"
(E. Holland, L. Dozier, B. Holland)

THE MARVELETTES

A PRODUCT OF MOTOWN RECORD CORP.
© 1973 Motown Record Corp.

MOTOWN YESTERYEAR SERIES



Y 507F

Jobete Music
Co., Inc.
(ASCAP) &
Stone Agate
Music Div.
(BMI)

© 1962 Jobete
Music Co., Inc.
C4KM-7780
Time 2:20

Produced by
Brian Holland

"FOREVER"

(B. Holland, F. Gorman, L. Dozier)

THE MARVELETTES

A PRODUCT OF MOTOWN RECORD CORP.
© 1973 Motown Record Corp.

MOTOWN YESTERYEARTM SERIES



Y 506F

Jobete Music
Co., Inc.
(ASCAP) &
Stone Agate
Music Div.
(BMI)

© 1962 Jobete
Music Co., Inc.
C4KM-7777
Time 2:36
Produced by
B. Holland

"STRANGE I KNOW"

(B. Holland, F. Gorman, L. Dozier)

THE MARVELETTES

A PRODUCT OF MOTOWN RECORD CORP.
(P) 1973 Motown Record Corp.

MOTOWN YESTERYEAR SERIES



Y 506F
Jobete Music
Co., Inc.
(ASCAP)

© 1963 Jobete
Music Co., Inc.
C4KM-7778
Time 2:25
Produced by
W. Robinson

"AS LONG AS I KNOW HE'S MINE"
(W. Robinson)

THE MARVELETTES

A PRODUCT OF MOTOWN RECORDS CORP.
(P) 1973 Motown Record Corp.

MOTOWN[®] YESTERYEAR[™] SERIES



Y 414F
Jobete, (ASCAP)
WIL-161318
Time: 2:51

Produced by
"Smokey"
45 RPM
© 1965 Jobete
Music Co., Inc.

"MY GIRL HAS GONE"

(W. Robinson, R. White, M. Tarplin, W. Moore)

SMOKEY ROBINSON
& THE MIRACLES

45
A PRODUCT OF MOTOWN RECORD CORP.

MOTOWN YESTERYEARTM SERIES



Y 414F

Jobete, (ASCAP)

WL V-168303

Time: 2:48

Produced by
William Robinson
& Warren Moore
45 RPM

© 1965 Jobete
Music Co., Inc.

"GOING TO A GO-GO

(W. Robinson, W. Moore, M. Tarplin, R. Rogers)

SMOKEY ROBINSON & THE MIRACLES

A PRODUCT OF MOTOWN RECORD CORP.


BMG®

BMG ENTERTAINMENT MEXICO, S.A. DE C.V.
SI DIOS ME AYUDA

(P) & (C) 1998
BMG ENTERTAINMENT
MEXICO, S.A. DE C.V.
CAP-0287
PRODUCTO ESPECIAL

45
1

JUAN GABRIEL

(Juan Gabriel) 3:01 BMG ARABELLA Arreglo y
Dirección: Jesús R. de Hija (P) 1974 RCA, S.A.
DE C.V.

PES-287

HECHO EN MEXICO

HECHO EN MEXICO

DE DERECHO DE EJECUCION PUBLICA EN MEXICO S.A. DE C.V. CUBIERTO EL



BMG ENTERTAINMENT MEXICO, S.A. DE C.V.

TE VOY A OLVIDAR

(P) & (C) 1998
BMG ENTERTAINMENT
MEXICO, S.A. DE C.V.
CAP-0327
PRODUCTO ESPECIAL

45
2

JUAN GABRIEL

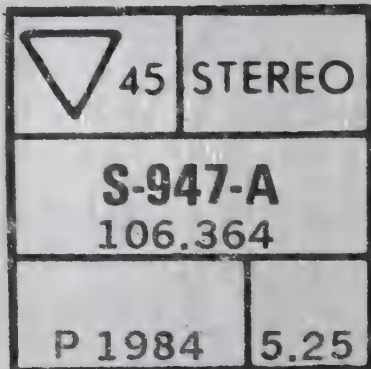
(Juan Gabriel) 3:24 BMG ARABELLA Con el Mariachi
México '70 de Pepe López Arreglo y Dirección: Jesús
V. de Hija (P) 1976 RCA, S.A. DE C.V.

PES-287

HECHO EN MEXICO POR: BERTELSMANN DE MEXICO S.A. DE C.V. CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO

LA RADIOFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU PRODUCCION

" QUERIDA "
- Juan Gabriel -



Arabella
México


* JUAN GABRIEL *

Arreglo, Dirección y Realización:
Chuck Anderson
Ingenieros: Ira Leslie y
Ryan Ulyate

MARCA REGISTRADA HECHO EN MEXICO POR BERTELSMANN DE MEXICO, S.A. CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO

LA RADIOFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU PRODUCCION

" EL NOA NOA II "
- Juan Gabriel -

	45 STEREO
S-947-B 106.364	
P 1984	5,07

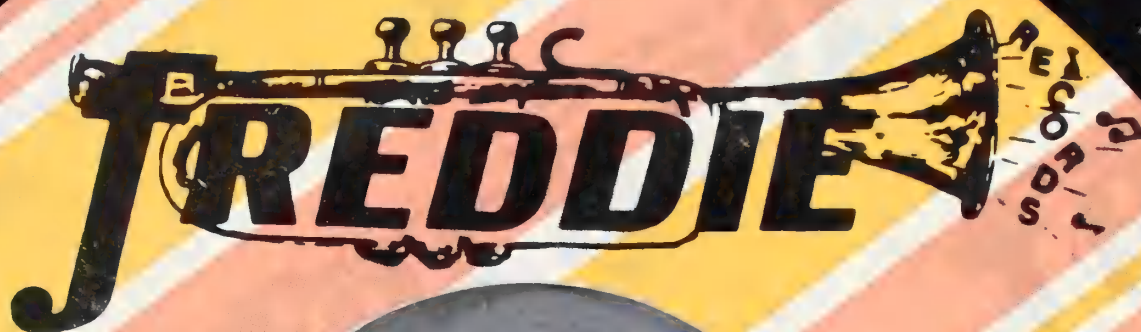


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*** JUAN GABRIEL ***

Arreglo, Dirección y Realización:
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Ingenieros: Ira Leslie y
Ryan Ulyate

MARCA REGISTRADA HECHO EN MEXICO POR BERTELSMANN DE MEXICO, S.A. CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO



**SIDE ONE
STEREO**

From LP 1409
"Prieta Orgullosa"
Carlos Y Jose

FR-735-1

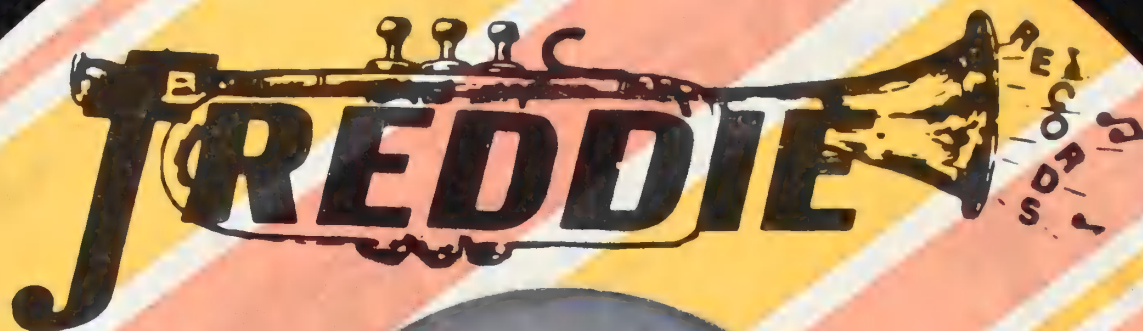
45 RPM

Time 2:24
LH 80-9146

PRIETA ORGULLOSA
(Pendiente)

CARLOS Y JOSE

6118 S. PADRE ISLAND DR. CORPUS CHRISTI, TEXAS 78412



SIDE TWO
STEREO

From LP 1409
"Prieta Orgullosa"
Carlos Y Jose

FR-735-2

45 RPM

Time 2:26
LH 80-9147

BUSCANDO UN HEREDERO

(Carlos T. Salazar)

CARLOS Y JOSE

6118 S. PADRE ISLAND DR. CORPUS CHRISTI, TEXAS 78412



TH top hits

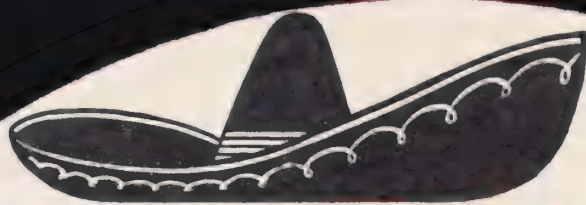
MEX

TH-MEX 764
© 1982

LADO A
45 RPM

CARLOS Y JOSE
LAS FLORES QUE
TU ME DISTES
(Fidel Quintero)
Licencia DLV.

TH RECORDS TAPES INC. - 10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016



TH top hits

MEX

TH-MEX 764

© 1982

**LADO B
45 RPM**

**CARLOS Y JOSE
POR NUESTRO BIEN**

(Juan Villareal)

Licencia DLV.

TH RECORDS TAPES INC. - 70124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016

**LOU PROHUT'S
INTERNATIONAL FAVORITES**

Records and Music All in One

45 RPM EP

Side 2B

Vol. No. 921

N8OH-5926

- 8. PRETTY MISS POLKA**
- 9. WHO'S GONNA TAKE SUSIE HOME**

Produced by Terrace Pub. Co. and
Santee Music Press, Inc.
Instructional record to be used only
with accompanying text.

**LOU PROHUT'S
INTERNATIONAL FAVORITES**

Records and Music All in One

45 RPM EP

Side 1B

Vol. No. 921

N8OH-5925

- 6. ONE MORE TIME POLKA**
- 7. SOPHIA (QUEEN OF THE PIZZERIA)**

**Produced by Terrace Pub. Co. and
Santee Music Press, Inc.**

**Instructional record to be used only
with accompanying text.**

**LOU PROHUT'S
INTERNATIONAL FAVORITES**

Records and Music All in One

45 RPM EP

Side 2A

Vol. No. 921

N80H-5924

4. BEFORE ARRIVEDERCI

5. O BELLA MIA

Produced by Terrace Pub. Co. and
Santee Music Press, Inc.
Instructional record to be used only
with accompanying text.

**LOU PROHUT'S
INTERNATIONAL FAVORITES**

Records and Music All in One

45 RPM EP

Side 1A

Vol. No. 921

N8OH-5923

- 1. PIGALLE IS THE PLACE**
- 2. I LOVE TO RHUMBA**
- 3. LOVE IS IN SEASON**

Produced by Terrace Pub. Co. and
Santee Music Press, Inc.
Instructional record to be used only
with accompanying text.

PSALMS

Psalms
Publ. Co.
ASCAP

Published
in 1975

BW 1
SIDE 1

Time: 2:29

YOU JUST PRAY

(Brenda Wyatt)

BRENDA WYATT

Prod. by Brenda Wyatt

Arrang. Paul C. Barnett

PSALMS

© Psalms
Publ. Co.
ASCAP
Published
in 1975

BW 1
SIDE 2
Time: 3:04

I ALMOST MADE IT

(Brenda Wyatt)

BRENDA WYATT

Prod. by Brenda Wyatt

Accomp. Fred C. Barnett

UNIQUE
RECORDS

SAMPLE COPY

Delstone Music
Co. Inc. (BMI)
Time 2:37

NOT FOR SALE

368
(144)

THAT CERTAIN SMILE
(Nash-Thorn)

LOIS WINTER

With JOE LEAHY ORCHESTRA

A SUBSIDIARY OF RKO TELERADIO PICTURES, INC.

UNIQUE
RECORDS

SAMPLE COPY

Lamas Music
Corp. (ASCAP)
Time 2:20

NOT FOR SALE

368
(122)

WAIT FOR LOVE

From the RKO Picture "Tension At Table Rock"
(Dimitri Tiomkin-Ned Washington)

LOIS WINTER

With JOE LEAHY ORCHESTRA

A SUBSIDIARY OF RKO TELERADIO PICTURES, INC.



SIRE ®

LOUISE GOFFIN

Produced by
RICHARD GOTTEHRER
and
ANDY PALEY



From the
Sire/Warner Bros.
Original Motion Picture
Soundtrack and Hemdale film
SHAG: THE MOVIE (1-25800)

**PROMOTION
NOT FOR SALE**

STEREO
7-22821-A
4:10
(LP Version)

Warner Bros.
Music Holland B.V.
(adm. by WB Music Corp.)/
Rare Blue Music, Inc. ASCAP

SURRENDER

(Gerald Goffin/Dominic King)

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SIRE ®

LOUISE GOFFIN

Produced by
RICHARD GOTTEHRER
and
ANDY PALEY



From the
Sire/Warner Bros.
Original Motion Picture
Soundtrack and Hemdale film
SHAG THE MOVIE (1-25800)

**PROMOTION
NOT FOR SALE**

STEREO
7-22821-DJ
3:42
(7" Version)

Warner Bros.
Music Holland B.V.
(adm. by WB Music Corp.)/
Rare Blue Music, Inc. ASCAP

SURRENDER

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COLUMBIA



B 211-1
45 RPM

4-38896
(ZSP 4091)

EAST OF THE SUN
(And West Of The Moon)
-Bowman-

SARAH VAUGHAN
with George Treadwell
and his All Stars

Trade Marks Reg. U.S. Pat. Off. *Marcas Registradas* • Made in U.S.A. Pat. Pending

COLUMBIA



B 211-2
45 RPM

4-38896
(ZSP 4008)

AIN'T MISBEHAVIN'

-Hazzaf-Waller-Brooks-

SARAH VAUGHAN

with George Treadwell
and his All Stars

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas • Made in U.S.A. Pat. Pending



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ONLY!**

S7-18482-A

Cema
SPECIAL
MARKETS

4:36

DIAL 7
(Digable Planets-G. McMahon)
DIGABLE PLANETS



**FOR
JUKEBOXES
ONLY!**

S7-18482-B

Cema
**SPECIAL
MARKETS**

4:02

GRAFFITI
(Digable Planets-Kendrick Davis)
DIGABLE PLANETS

SHADOWS ON A FOGGY DAY

(Eddie Rambau-Gary Kellett)

47-9181

45 RPM



Saturday Music
Inc., BMI
UPKM-0125

**RCA
VICTOR**

2:20

A Fit
Production by
Ivan Mogull

FRANK SINATRA, JR.

Arranged and conducted by
Herb Bernstein

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(AS LONG AS YOU'RE NOT IN LOVE
WITH ANYONE ELSE)
WHY DON'T YOU FALL IN LOVE WITH ME
(Al Lewis-Mabel Wayne)

47-9181

45 RPM



Ivan Mogull Music
Corp., ASCAP
UPKM-0124

**RCA
VICTOR**

2:46

A Fit
Production by
Ivan Mogull

FRANK SINATRA, JR.

Arranged and conducted by
Frank Owens

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DANCEFLOOR

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SHAWN CHRISTOPHER
"Another Sleepless Night"
TWENTY 4TH STREET
"I Can't Stand It!"
CARMEN CARTER
"Always"
DEVICE
"What Is Sadness?"
ALISON LIMERICK
"Where Love Lives"

A

SHAWN CHRISTOPHER Another Sleepless Night 5:44

With "Woman" Wilson, Tristar Music
Shawn Christopher Music Ltd. / Wilson Music Group Ltd.
Sings by Wilson Music Group (ASCAP)

Produced by Nikki "Mikie" Wilson

Mixed by John Shivers

Additional Production and Mixing by Mike Donnelly

by Mike Donnelly

Music Producer: John Pappo

Keyboards by Terry Burris and Eric Brown

Rap by Billy Meeks

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SNAP Out Of Snap 5:53

Double Double, Mike "Mike" Powell, W. Michael Miller, Pump Ford
Remixed/Produced by Chris, Jim, &
Mikewong U.S.A. Inc. (ASCAP) / Worldwide Music Inc. (BMI)

Produced by Snap

Original Sound Recording made by Warner Bros. Records, Inc.
(West Germany)

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TWENTY 4TH STREET Featuring Capt. Hollywood I Can't Stand It! 4:45

Lead Van Rijen, Frankie Smith
EMI Music / Cat-Talk Music, Signal Music

Produced and Arranged by David Van Rijen and Jim Smith

Recorded and Mixed at G. G. Studios, Chicago

Engineered by Eugene Schilling, Ramon Creutzler and Michel Andina

Mixed by Fred Harvey A.S.A. Capt. Hollywood

© 1990 BGM Records



DEVICE What Is Sadness? 5:33

Rene Bizzard, Hiroshi Hosaka, Yukari Kuroki
Music by Yukari Kuroki / Songs by Yukari Kuroki, in the U.S.A. by
Hiroshi A.S.A. Inc. (ASCAP)

Original Sound Recording made by Warner Bros. Records, Inc.
(West Germany)

© 1990, 1991 BGM Records, Inc.



ALISON LIMERICK Where Love Lives 3:37

EMI Music Publishing Ltd., Sings by EMI Songs, Inc. (ASCAP)

Produced by Lati Kronlund

Remix and Additional Production by Frank Marshall and

Frank Marshall for Red Hot Records

Composed by Mike Powell

Keyboards by Peter "SI" Sullivan and Eric Brown

Produced by David Morales

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B

CARMEN CARTER Always 4:03

John Edwards, Michael P. L. Stanley Bates
Music by John Edwards, Michael P. L. Stanley Bates (ASCAP)
Music by John Edwards, Michael P. L. Stanley Bates (ASCAP)
From: Boy-Appe Publishing (BMI)

Produced by Bob Bokowski / Bokowski Productions, Inc.
Mixed by Ramon Pappo

Original Sound Recording made by Warner Bros. Records, Inc.

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GURU JOSH Infinity 4:03

by Gurushi

Yogi Music, Inc. (ASCAP)

Produced by Gurushi

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M & M CREW Electric Live 4:30

by M & M

Yogi Music, Inc. (ASCAP)

Produced and Arranged by Mike Tabak / Mike Tabak Productions, Inc.

Mixed by Jay Jay

Station U.M. by Shal

Mixes by Jay Jay and Mike Tabak

© 1991 Warner Bros. Records, Inc.



XPANSIONS Elevation 5:25

R. Malone, M. Sprock

Yogi Music, Inc. (ASCAP)

Produced and Arranged by R. Malone

M. Cardarelli

Recorded at Smeronized London

© 1991 Warner Bros. Records, Inc.



EXPOSÉ Stop, Listen, Look & Think (House Mix) 4:08

Lewis A. Martinez

EMI / Panchin Publishing (BMI)

Produced and Arranged by Lewis A. Martinez for Panchin Publishing, Inc.
Producers: Ismael Garcia for Charisma Records, Inc. and

Producers: Ismael Garcia for Charisma Records, Inc. and
Producers: Ismael Garcia for Charisma Records, Inc. and

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Executive: E.L. Richard Sweet & George Hines

This record is dedicated to all the DJ's of the world. Peace.

Cover Art: James Schatz

Music: Latham: Greg Gorman Design: Ann Perna



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LOS CHALCHALEROS



GRANDES EXITOS

LOS CHALCHALEROS

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A QUE VOLVER
LA NOCHERA
PRENDA QUERIDA
CHIQULIN
VIENE CLAREANDO
EL ARRIERO VA
P'AL CARNAVAL
PAISAJE DE CATAMARCA
UNA LAGRIMA
CRIOLLITA SANTIAGUENA
LA COLORADA

DISCO DOS

LA LOPEZ PEREIRA
ZAMBA DEL CHALCHALERO
LA RAQUEÑA
ALMA SALTEÑA
LA LLORONA
A USTEDES
LUNA TUCUMANA
CORAZONES PARTIDOS
LA RUANA
SAPO CANCIONERO
LA ANDARIEGA
VIVO EN TU AMOR

DISCO TRES

DE MI ESPERANZA
YO VENDO UNOS OJOS NEGROS
ENTRE SAN JUAN Y MENDOZA
DE MI MADRE
A LOS BOSQUES YO ME INTERNO
EL ARBOL
LLORARE
TU QUE PUEDES VUELVEVE
ENGANERA
LA FLOR DE LA CANELA
EL COCHERITO
AÑORANZAS

"For the first time perhaps, a foreigner has been able to seize upon experience as it presents itself to an Indian, by penetrating through form to meaning."

— Shankar's Weekly, New Delhi

DEBU RECORDING OF AN AMAZING YOUNG AMERICAN Carnatic Music of India Sung by Jon Higgins Bhagavatar

accompanied by V. THYAGARAJAN, violin

T. RANGANATHAN, mridangam
V. NAGARAJAN, kanjira

In 1966, word began to sift back from India to the United States about the overseas exploits of an astonishing young American. His name: Jon Higgins. His achievement: singing with amazing skill and artistry, to enraptured Indian audiences, the beautiful, tortuously difficult Carnatic vocal music of South India.

Less well known to Americans than the Hindustani music of the North, Carnatic music flourishes chiefly in the Southern coastal provinces of Madras and Kerala. Early writings made no distinctions between the Northern and Southern schools. But in the 12th Century, Persian and Moslem influences began subtly to transform the music of the North, to introduce new instruments and modify old ones, to change the concepts of musical theory and practice. The South avoided these foreign incursions, and continued to develop its music along traditional lines, utilizing the traditional Indian instruments.

It was the Carnatic music of the South that fascinated Jon Higgins. In 1962, while he was studying history at Wesleyan University in Middletown, Conn., Jon attended a performance of the great classical Bharata Natiyam dancer Bala Raswathi. Her dancing captivated him as no other art, East or West, had previously done. The role of the music in the performance impressed him even more forcefully. "It was no mere accompaniment to a great dancer," he reported, "but rather the living source of the dance itself."

Jon set his history studies aside, and plunged into the art of Indian music. He could hardly have been situated in a more ideal place in America to do so. On the staff of Wesleyan was Dr. Robert E. Brown, who had himself studied Indian music in Madras. Dr. Brown taught Jon the theory of Carnatic music and the beginning steps of violin and vocal music. Soon afterward, Balas-

raswathi's brother T. Ranganathan came to Wesleyan as a visiting artist for one year, and taught Jon the rudiments of the mridangam, the two-headed Indian drum used in both rhythm accompaniment and solos.

In 1964, Jon's enthusiasm for Indian music took him to Madras. As a Fulbright scholar on a one-year grant from the United States Educational Foundation in India, he studied violin with M. Nageswara Rao and vocal music with T. Viswanathan, celebrated flute vidwan, accomplished singer, and head of the Department of Music at Madras University. Jon's progress was astounding. After six months, guru Viswanathan suggested that he sing in public to test his abilities before a skeptical Indian audience.

The occasion of Jon's debut was the annual Thyagaraja Aradhana Festival in Tiruvayaru. The audience numbered over ten thousand. The atmosphere was suffused with a sense of reverence for the great saint-composer Thyagaraja. On the date with Jon were some of India's greatest musicians; and in this illustrious company, he held his own beyond anybody's expectations. After the initial stunned disbelief at seeing the tall and pale-faced American on the platform, the audience burst into shouting enthusiasm.

So pleased was the U.S. Educational Foundation with his rare achievement that they awarded Jon a one-year renewal of his grant. He utilized the added time to fill out his repertoire of compositions and to explore the field of *manodharma* singing, or improvised music. Guru Viswanathan recommended more public performances. Leading Indian musicians also urged him to perform. Jon's closest friends by now included the three distinguished musicians who regularly accompanied him: V. Thyagarajan (violin), V. Nagarajan (kanjira), and his mentor from Wesleyan T. Ranganathan (mridangam), and



they too gave him guidance and encouragement.

That was a Connecticut Yankee came to in jubbah and dhoti, kunkum and vibhuti, became a familiar sight in the concert halls of South India. The delightful novelty fascinated and disarmed Indian audiences, and his musicianship charmed them. The performances of Higgins Bhagavatar (Maestro), as they now affectionately called him, were invariably sold out. In 1966, after receiving an unprecedented third grant from the Fulbright program, Jon toured widely throughout South and North India, to unanimous acclaim.

"A pioneering vidwan (learned singer)," wrote the Indian weekly *Thought*, "There is neither in his manner nor in his way he sang raga after raga any hint of condescension or the suggestion that he should be judged as a curious phenomenon."

Shankar's Weekly wrote, "For the first time perhaps, a foreigner has been able to seize upon experience as it presents itself to an Indian, by penetrating through form to meaning."

"The Statesman of New Delhi reported, 'The Saint Thyagaraja himself must have blessed Jon Higgins. sheer perseverance and a sense of dedication to the music of Carnatic music could be the only reason for his phenomenal achievement.'"

In the States, *Newsweek* magazine carried the news to the American public: "His audiences go away rapt with enthusiasm once they get over the shock of hearing the young man from America skillfully maneuver his way through the complexities of these most Indian of songs." *Newsweek* also quoted leading Indian critic P. V. Subramanian: "Jon is a genius. In his previous birth, he must have been in India."

Jon Higgins recently returned to the United States to complete his studies at Wesleyan, and to undertake a series of concerts. Also came V. Thyagarajan, T. Ranganathan and V. Nagarajan, to occupy the posts of visiting artists at Wesleyan for a year, as well as Jon's guru T. Viswanathan. Jon's first appearance with his customary accompanists was, appropriately, at the university. A second appearance quickly followed at Asia House in New York City. Now to present Jon to the greater American public comes this album of Carnatic music, recorded in India, a fascinating introduction both to the singer and the music. —Bory Guy

ST 10501
STEREO This
ing may also be
safely on most
monophonic equi

66'0\$



SIDE ONE

VIRIBONI
6:17

By the 18th-Century composer Adiyappiah, this is a *varnam* designed to reveal the fullest possible picture of the raga. It is set in Bhairavi raga in Ata tala (5-5-2-2). It covers the full vocal range, and is usually placed first in a concert so that the singer, in the words of Anna Russell, "can get the frogs out of his throat." It is a strict composition, with no improvisation, in the Telugu language.

ENNERAMUM
4:38

A kriti, the most popular form of South India composition, by 19th-Century composer Gopalakrishna Bharati. It is in Devagandhari raga in Adi tala (4-2-2), performed as a strict composition, in the Tamil language.

Text: "I wish to be in your presence always, O Lord. Your holy shrine in Chidambaram is surrounded by an abundance of fertile coconut palms."

THYAGARAJA YOGA
VAIBHAVAM
9:50

In Anandabhairavi raga, in Rupaka tala (2-4), by composer Muthuswamy Dikshitar (1775-1835), in Sanskrit.

Text: "I pray to Guruganga who is praised by Thyagaraja; who is called out only by the great ascetics; who is the creator of all the world; who can make one realize the great truths of Gods like Shiva and Shakti."

SIDE TWO

BROCHEVAREVARU
12:17

In Sritranjani raga in Adi tala (4-2-2) by 19th-Century composer Thyagaraja, in the Telugu language. The composition is followed by improvisation by the singer and the violinist accompanied by mridangam and kanjira, followed by drum solo by mridangam and kanjira.

Text: "Who is there to protect and guide me like you, O Rudrakshi! Who else would have made a gift of Lanka (Ceylon) to the Vibhishana, blessing him, and delighting the Gods? Who else would have killed the demon Vali with a single arrow? Who else would have taken Thyagaraja by the hand helping to guide him across the ocean of Samsara?"

KRISHNA NI BEGANE BARO
7:15

In Yaman raga, in Misra chapu tala (3-2-2), by 16th-Century composer Vyasa-raya, in the Kannada language.

Text: "Krishna, come, come soon. Come soon and show me your face. As a baby, you were playing and eating mud. Your mother scolded you, yet when you opened your mouth, she beheld the entire world. O Prop of the Universe, O Lord Krishna of Udupi."

Text translations by Jon Higgins.

Prepared for release in the
U.S.A. by BILL MILLER

Cover photo by Ken Yeeder



When

tiger



A
SIDE
ORIGINAL MIX

VERSION

B
SIDE

HIP HOP MIX
VERSION

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RECORDED & MIXED AT MIXING LAB STUDIO
KINGSTON, JAMAICA, W.I.
ENGINEERS - COLLIN "BULBIE" YORK
LINFORD "FATTA" MARSHALL
STEELY

WRITTEN BY - N. JACKSON, W. JACKSON & C. BROWNE
PUBLISHED BY - EMI MUSIC

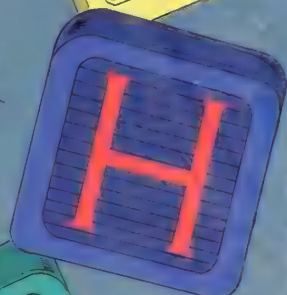
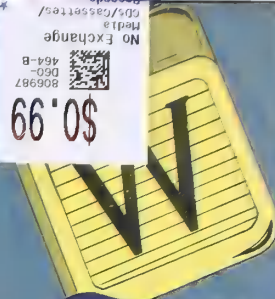


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STREET CORNER SYMPHONY *The Persuasions*



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STREET CORNER SYMPHONY *The Persuasions*

Side One

Buffalo Soldier (3:10)

(Barney M. Smith, M. Lewis/Shelby Singleton Music, Inc./Hip-Hill Music Publishing Co., Inc./BMI)

Good Times (2:39)

(Sam Cooke/Kaye Music Corp./BMI)

I Could Never Love Another

(After Loving You) (3:30)

(N. Whitfield-B. Strong/Pensabene/Jobete Music Co., Inc./BMI)

Tempis Jam: (3:27)

Don't Look Back

(W. Robinson-R. White/Jobete Music Co., Inc./BMI)

Runaway Child, Running Wild

(N. Whitfield-B. Strong/Jobete Music Co., Inc./BMI)

Cloud Nine

(N. Whitfield-B. Strong/Jobete Music Co., Inc./BMI)

People Get Ready (3:33)

(Curtis Mayfield/Chi-Sound Music Co./BMI)

Side Two

Christian's Automobile (2:02)

(J. Arthur/Lion Publishing Co./BMI)

The Man In Me (3:04)

(Bob Dylan/Mig-Mey Music/ASCAP)

Be Good To Me Baby (2:14)

(Johnny Baylor/Klondike Music/BMI)

So Much In Love (2:10)

(B. Jackson-R. Stragle-G. Williams/ABKCO Music, Inc./BMI)

Medley: (3:45)

He Ain't Heavy, He's My Brother

(B. Scott-B. Russell/Harrison Music Corp./ASCAP)

You've Got A Friend

(Carole King/Screen Gems-Columbia Music, Inc./BMI)

PRODUCERS: DAVID DASHEN/ERIC MALAMUD
Engineers: Edm Kramer, David Palmer,
Eric Malamud, Philo Phinney, Ed Szepeshi
Studios: Electric Lady Studios, A&R Recording
Art Direction: John Hoxsine
Photography: Ron St. Claire
Cover Design: Rod Dyer
Direction: David Dasher Productions
Representation: William Morris Agency
THE PERSUASIONS
Jerry Lawson, Lead Singer
Joseph Russell, Lead Tenor, Lead Singer
Jimmy Hayes, Baritone
Herbert Rhoad, Baritone
Jayola Washington, First Tenor



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The Best of Buffy Sainte-Marie

VSD-3/4

STEREO

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VSD-3/Side One

1. **SOULFUL SHADE OF BLUE (A)** 2:15
Buffy Sainte-Marie; Gypsy Boy Music Publ., BMI
2. **SUMMER BOY** 2:39
Buffy Sainte-Marie; Gypsy Boy Music, BMI,
with orchestra arr. & cond. by Peter Schickele
3. **UNIVERSAL SOLDIER** 2:15
Buffy Sainte-Marie
4. **BETTER TO FIND OUT FOR YOURSELF** 2:12
Buffy Sainte-Marie; Caleb Music, BMI,
electronic score by Michael Czajkowski
5. **COD'INE** 5:01
Buffy Sainte-Marie
6. **HE'S A KEEPER OF THE FIRE** 3:20
Buffy Sainte-Marie; Caleb Music, BMI,
electronic score by Michael Czajkowski; John Craviotto,
drums; Rick Oxendine, bass; Bob Bozina, lead guitar

VSD-4/Side One

1. **UNTIL IT'S TIME FOR YOU TO GO** 2:27
Buffy Sainte-Marie; Whitfeld Music, BMI
with Russ Savakus, bass
2. **ROLLING LOG BLUES** 3:28
with Bruce Langhorne; electric guitar; Russ Savakus, bass
Buffy Sainte-Marie; Chorus by Lottie Kimbrough;
Gypsy Boy Music, BMI
3. **GOD IS ALIVE, MAGIC IS AFOOT** 4:46
words, Leonard Cohen; Music, Buffy Sainte-Marie;
Gypsy Boy Music, Stranger Music, BMI
electronic score by Michael Czajkowski
4. **GUESS WHO I SAW IN PARIS** 2:25
Buffy Sainte-Marie; Caleb Music, BMI
electronic score by Michael Czajkowski; John Craviotto,
drums; Rick Oxendine, bass; Bob Bozina, lead guitar
5. **PINEY WOOD HILLS (A)** 3:04
Buffy Sainte-Marie; Gypsy Boy Music, c/o T.M. Music, BMI
6. **NOW THAT THE BUFFALO'S GONE** 2:45
Buffy Sainte-Marie
with Art Davis, bass

VSD-3/Side Two

1. **TAKE MY HAND FOR A WHILE (A)** 2:35
Buffy Sainte-Marie; Gypsy Boy Music, c/o T.M.
Music, BMI
2. **GROUND HOG** 2:13
Trad. Arr. Buffy Sainte-Marie; Whitfeld Music, BMI
with Russ Savakus, bass
3. **THE CIRCLE GAME** 2:51
Joni Mitchell; Siquomb Music, BMI
with orchestra arr. and cond. by Peter Schickele
4. **MY COUNTRY 'TIS OF THY PEOPLE YOU'RE DYING** 6:49
Buffy Sainte-Marie; Gypsy Boy Music, BMI
with Russ Savakus, bass
5. **MANY A MILE** 2:42
Patrick Sky; Whitfeld Music, BMI
with Patrick Sky, 2nd guitar; Russ Savakus, bass

VSD-4/Side Two

1. **CRIPPLE CREEK** 1:45
2. **I'M GONNA BE A COUNTRY GIRL AGAIN (A)** 2:57
Buffy Sainte-Marie; Gypsy Boy Music, BMI,
with Bruce Langhorne, electric guitar; Russ Savakus, bass
3. **THE VAMPIRE** 2:05
Buffy Sainte-Marie; Caleb Music, BMI,
electronic score by Michael Czajkowski
4. **LITTLE WHEEL SPIN AND SPIN** 2:26
Buffy Sainte-Marie; Gypsy Boy Music, BMI,
with Bruce Langhorne, electric guitar; Russ Savakus, bass
5. **WINTER BOY** 2:10
Buffy Sainte-Marie; Gypsy Boy Music, BMI,
with Russ Savakus, bass
6. **LOS PESCADORES** 2:01
Buffy Sainte-Marie; Whitfeld Music, BMI,
with Russ Savakus, bass
7. **SOMETIMES WHEN I GET TO THINKIN' (A)** 2:59
Buffy Sainte-Marie; Gypsy Boy Music, c/o T.M. Music, BMI

Produced by Maynard Solomon

A. With GRADY MARTIN, electric guitar; RAY EDENTON and VELMA SMITH, rhythm guitar;
HARALD RUGG and LLOYD GREEN, steel guitar; WAYNE MOSS and JERRY SHOOK, bass
guitar; JUNIOR HUSKEY, bass; FLOYD CRAMER, piano; GROVER LAVENDER, fiddle;
SONNY OSBORNE, banjo; BUDDY HARMAN and BILL ACKERMAN, drums; and THE
JORDANAIREs

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<a>

lost boy (creatures of the night)

Written, produced and engineered by J Hicks
Published by Paul Rodriguez

<aa>

nothing

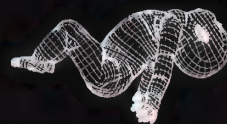
Written, produced and engineered by J Hicks
Published by Paul Rodriguez



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CAT NO. BABY18

Made in England



The Sixth Day



The Sixth Day

And God saw all that He had made and
behold it was very good, and there was evening
and there was morning, THE SIXTH DAY . . .

On that momentous day God chose to place man at the very
pinnacle of His "good" creation. Man's present sinfulness and moral
corruption is a drastic departure from the best that God has always intended
for him. Therefore, THE SIXTH DAY understands its mission to be
re-creation and restoration so that those apart from Christ will find Salvation
and others who know Christ will deepen their love for Him.

"The presence of God that I felt on the moon is alive in the music
of THE SIXTH DAY. Listen to this fine group as they
bring the message of God's Love from *High Flight* to the world.

Jim Irwin *APR 15*
James Irwin
President, High Flight Foundation

SIDE ONE

- 1/I'm Free
- 2/My Friend
- 3/Resurrection
- 4/Nobody Cared
- 5/Spiritual Medley:
Kum Bah Yah
Nobody Knows The Trouble I've Seen
My Lord's Gettin' Us Ready
Wade In The Water

SIDE TWO

- 1/Thank You Lord
- 2/Put A Little Love In Your Heart
- 3/Gospel Medley:
More Love To Thee
Turn Your Eyes Upon Jesus
I Have Decided To Follow Jesus
- 4/Preserve Me, Oh God
- 5/Scripture Reading
6/Benedictus

Arranged and produced by Bruce Kobielush
Engineered by Paul Martinson
Photography and design by Ike Austin
Recorded and mastered at Sound 80 Studios

The Sixth Day • P.O. Box 80086 • St. Paul, Minnesota 55108



This record has been engineered and manufactured in accordance with standards developed by the Recording Industry Association of America. A more precise engineering standard is the benchmark of recorded music and literature.



John-nie Tay-lor (*Jón'ēē*
Tā' lōr) (see eargasm; earful)

ear-ful (*ēr'fūl*) n-s. **1.a.** an astonishing unexpected aural response **b:** an outpouring of news or gossip **2:** a sharp reprimand **3:** the music of Johnnie Taylor

ear-ga-sm (*ēr'gaz-ēm*) n-s: a paroxysm of emotional and auditory excitation or instance or climax of such excitement sufficient to cause release of tension and a state of beatitude

ear-gas-mic (*ēr'gaz-mik*) adj. **1:** like or suggestive of an ear-gasm **2:** tending to produce an eargasm

ear-ing (*ēr'ing*) n-s: a line used to fasten a corner of a sail to the yard or gaff to haul a reef cringle to the yard.

Side One

DISCO LADY

PLEASE DON'T STOP

(That Song From Playing)

DON'T TOUCH HER BODY

(If You Can't Touch Her Mind)

I'M GONNA KEEP ON LOVING YOU

YOU'RE THE BEST IN THE WORLD

Side Two

RUNNING OUT OF LIES

SOMEBODY'S GETTIN' IT

IT DON'T HURT ME LIKE IT USED TO

PICK UP THE PIECES

No Exchange
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906984
A-315-V

66.05\$



Produced By:
Don Davis for
Groovesville Productions Inc.

Engineers:

Ken Sands, Jim Vitti, Don Davis

Jerry Masters, John Pritchett

Remix Engineers:

Don Davis, Ellis E. Bishop

Recording Studios:

United Sound Systems, Detroit, Michigan

Muscle Shoals Sound Studios, Alabama

Johnnie Taylor vocals recorded at:

Sundance Studios, Dallas, Texas

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DISCO LADY

Harvey Scales, Al Vance, Don Davis
Arranged by: George Worrell, Don Davis, David Van De Pille

CHORUS:

Shake it up, shake it down
Move it in, move it around, Disco Lady
Move it in, move it around
Move it in, around, about, Disco Lady
Shake it up, shake it down
Move it in, move it around, Disco Lady
Hey Sexy Lady
Said I like the way you move your thing
Lord have mercy girl
You dance so fine, and you're right on time
Girl you ought to be on TV, on Soul Train
When you get the groove, it ain't no stopping
Just can't help it, I'm finger popping

CHORUS:

Shake it up, shake it down
Move it in, move it around, Disco Lady
Move it in, move it around
Move it in, around, about, Disco Lady
Shake it up, shake it down
Shake it Baby, shake it
Baby shake your thing
Shake it Baby, shake it
Baby shake your thing
You got me groovin', I feel like movin'
You got me movin', can't sit still I'm groovin'
I like that funky stuff

CHORUS:

Shake it up, shake it down
Move it in, move it around, Disco Lady
Move it in, move it around
Shove it in, around, about, Disco Lady
Hey Sexy Lady-girl you drive me crazy
You dance so fine and you're right on time
Girl you drive me right out of my mind
If it wasn't for my girl sittin' next to me
I'd just right out of my seat
You got me hypnotized, soul mesmerized
Girl you're movin' me, girl you're groovin' me
Why don't you shake it up, shake it up, shake it down
Move it out, on down to the ground

CHORUS:

Shake it up, shake it down
Move it in, move it around, Disco Lady
Move it in, move it around
Move it in, around, about, Disco Lady
Shake it up, shake it down

ADLIB & FADE

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PLEASE DON'T STOP (THAT SONG FROM PLAYING)

Don Davis
Arranged by: Don Davis, Wade Marcus

Girl you put a song in my heart
You made my life worth living
I'm grooving to a brand-new style
Walking on the music that you give me
Please don't stop that song from playing
Please don't stop that song from playing
Your song is all I need to fulfill the need in me
Keep on playing it baby
Your music keeps my life in harmony
Soothing down my every pain
You play me, like a guitar string
I'm humming such a sweet sweet refrain
But please don't stop that song from playing
Please don't stop that song from playing

Your song is all I need to fulfill the need in me
Keep on grooving baby
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
Never thought two people could be
Grooving in such sweet harmony
Your music keeps me swinging with the beat
Don't ever take your love away from me
Please don't stop that song from playing
Please don't stop that song from playing
Your song is all I need to fulfill the life in me
Keep on playing it baby
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da
La-da-de, La-da-dum-da

Play me like an old guitar string
Pick me up and dust me off, and let me ring
I like it, I love it

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DON'T TOUCH HER BODY (IF YOU CAN'T TOUCH HER MIND)

Don Davis
Arranged by: Rudy Robinson, David Van De Pille

Some like to do it when it's hot
Some like to do it when it's cold
Some like to do it when it's raining
Some even do it in the snow
However you do it make it sweet
Don't try to handle it and fall asleep
Complete the feeling should be your goal
Bend over backwards and touch her soul

CHORUS:

Don't touch her body, if you can't touch her mind
Don't touch her body, if you can't touch her mind
Some like to do it and show no emotion
Some play it cool with no commotion
However you do it you better take heed
Don't get your kicks and leave the girl in need
Hitting and running is the biggest crime
Take time for affection and get to her mind
Just when you think that the job is all over
That's the time she needs you to hold her closer

CHORUS:

Don't touch her body, if you can't touch her mind
Don't touch her body, if you can't touch her mind
Some got the nerve to be vain
And it all just for a game
They never try to satisfy
They're just trying to get by
Consider her feelings and show some affection
And let her know she's a work of perfection
If love ain't in your heart you'll never please her
You'll wind up being had company

CHORUS:

Don't touch her body, if you can't touch her mind
Don't touch her body, if you can't touch her mind

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I'M GONNA KEEP ON LOVING YOU

Richard Morris, Don Davis
Arranged by: Don Davis, David Van De Pille

There are times you make me feel so bad
There are times you make me oh so mad
There are times when I can't see your charms
But it all comes back when I hold you tightly in my arms
You see honey

CHORUS:

I'm gonna keep loving you
I'll keep right on loving you
Baby I know that's the way love goes
I'll keep on loving you
There are times you treat me like a cold winter day
There are times you melt the ice away
There are times you make my soul dissolve
But when you're gone and I really miss you
My world just don't revolve

CHORUS:

I'm gonna keep loving you
I'll keep right on loving you
Baby I know that's the way love goes
I'll keep on loving you
INSTRUMENTAL
Ain't nothing like loving you baby

CHORUS:

I'm gonna keep loving loving you
I'll keep right on loving you
Baby I know that's the way love goes
I'll keep on loving you
There are times I feel like I hate you so
'Cause when I hate you I still love you
That's the way, that's the way love goes
There are times when I can't see your charms
But it all comes back when I hold you tightly in my arms
See honey

CHORUS:

I'm gonna keep loving you
Keep right on loving you
Baby I know that's the way love goes
I'll keep on loving you
I'll keep right on loving you
I'll keep right on loving you
Makes no difference what nobody says
Baby I know that's the way love goes
I'll keep right on loving you
Oh, somebody help me say
I'll keep right on loving you

FADE

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RUNNING OUT OF LIES

Perry Jordan
Arranged by: Don Davis, Wade Marcus, David Van De Pille

I'm tired of lying, peeping and hiding
In low-class places, oh I'm tired baby
I'm tired of worrying whenever I come
home late with your lipstick traces, oh
yes I am

You can rest assured my woman's no fool
She can tell I've been lovin' you
Stealing your love is getting harder,
and harder, the excuse I been giving
just won't hold water

I'm running out of Lies, Lies, Lies
Getting hard to think of an alibi
Running out of Lies, Lies, Lies
Getting hard to think of an alibi

Say good-bye, I got too many irons in
the fire, Oh yes I do baby

I'm spreading myself a little too thin
I'm spreading myself a little too thin
Trying to do the job of too many men

You can rest assured my woman's no fool
She can tell just as good I been lovin' you
Stealing your love is getting harder and
harder, the excuse I been giving just won't
hold water

I'm running out of Lies, Lies, Lies
Getting hard to think of an alibi
I'm running out of Lies, Lies, Lies
Getting hard to think of an alibi

My woman ain't no fool y'all
She can tell just as good that I've
been with somebody else
You know a lot of times, I don't want to
talk about it

And I try, I try to get it off of my mind
but then my conscience, you know everybody's
got a conscience

My conscience gets to bothering me, and when I
try to go to sleep at night, seems like to me, I
can hear my conscience say, Johnnie
You ought to be ashamed of yourself, you know
you got a good woman, and you ought to treat her right
And I made a deal with my conscience that if my
conscience didn't bother me
I sure wouldn't bother my conscience
But every now and then
It'll come around to me and tell me
Johnnie you know you've been wrong
Yes you have

A lot of fellas out there have been wrong
You ought to go to your baby and tell her
Honey oh—I'm sorry baby
for taking you through all of these changes
I'm sorry baby
I'm sorry that I did you wrong
I'm sorry that I broke your heart baby
It seems like to me

I'm running out of Lies, Lies, Lies
It's getting hard to think of an alibi
(REPEAT AND FADE)

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YOU'RE THE BEST IN THE WORLD

Norma Toney
Arranged by Rudy Robinson, David Van De Pinte

You don't give me money
Honey that's just not your style
Other girls offer me the world
I say thank you no, and give a smile
At times you may get angry
Temper out of sight
I get so mad sometimes
It's almost a doggone crime
The way we argue, fuss, and fight
Sometimes we break up
Turn around and make up
But you make everything all right
When you hold and you squeeze me tight
I lovin' me all through the night
You're the best in the world
When it comes to making love
You're the best in the world
Any man could ever dream of
INSTRUMENTAL

We don't break no records
When it comes to love
You might misread a recipe
Burn up the food when you cook
You get a little moody sometimes
And you won't say a word
No one can beat you
When you're getting sweeter
Say loving words that I never heard
I remind myself over and over
Life ain't no bed of clover
You take me by the hand
Because I'm your only man
Then at night you show me that I really am
You're the best in the world
When you lock me in your arms
You're the best in the world
When you turn on all your charms
ADLIB AND FADE

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SOMEBODY'S GETTIN' IT

Chico Jones, Clarence Collier, Don Davis
Arranged by Rudy Robinson, Sonny Sanders

Somebody's gettin' it
Somebody's gettin' my love
Somebody's gettin' it
Somebody's gettin' my love
My eyes are open
And I don't like what I see
Somebody's getting my action
Somebody other than me
Cause when I kiss you
It just ain't the same
You slipped the other night
And called me someone else's name
Well
Somebody's gettin' it
Somebody's gettin' my love (Repeat)
I thought I had you in the palm of my hand
Tried to hide you from all the other men
You knew I was tipping with someone else
You gave me enough rope to hang myself
Somebody's gettin' it
Somebody's gettin' my love (Repeat)
Somebody's done got it and split the scene
I should have been home if you know what I mean
(Repeat)

I should have been home but I was on the run
Leaving you lonely while I was having my fun
You refused to be lonely and just wait for me
You found someone else to keep you company

Who done it
I don't know but I would sure like to know
Who done it
I don't know but I would sure like to know
Who got it
Well, well, well, it sure hurt me so
Somebody's gettin' it
Somebody's gettin' my love
REPEAT AND FADE

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IT DON'T HURT ME LIKE IT USED TO

Perry Jordan, Herbie Ross
Arranged by Don Davis, Wade Marcus

I used to stand in the street
When it was five degrees
Holding my heart in my hand
Waiting for you to come home
Praying for you to be all alone
But everytime you would show up with another man
It was breaking me down
And I couldn't cope with that
But time has healed my wounds
And I'm learning to face the fact
It don't hurt me like it used to
It don't hurt me like it used to

INSTRUMENTAL

I used to sit down and drink
To the point where I couldn't think
Walking floors, and slamming doors
I was going insane
I thought of you with someone else
Girl, it nearly scared me to death
It was too much, too much for me to bear
I'm getting together and it won't take too long
Before I stop standing in the doorway waiting
For you to come home

It don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me, Don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me, Don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me like it used to
It don't hurt me like it used to

FADE

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PICK UP THE PIECES

Don Davis, Kent Barker, Fred Briggs
Arranged by Don Davis, Wade Marcus

Hey girl we're drifting apart
We keep breaking each other's heart
Tell me how long can this go on
Before all the good love we have is gone
Will you help me pick up the pieces
Will you help me pick up the pieces
And start all over
And start all over
We keep acting like little children
Playing a game that just ain't fair
Stepping on, stepping on, stepping on
Each other's feelings
Deep down inside we both know we care
Help me pick up the pieces
I can't do it by myself baby
Help me pick up the pieces
Start all over
Start all over
I know that we can make it
We can go all the way
Breaking up our love affair is too high a price
to pay

Pick up the pieces
Pick up the pieces
Why don't we start all over
Start all over
Can you help me baby
Can you help me
Can you help me pick up the pieces
I need your help baby
Just like I needed when I started honey
Oh, can I make you pick up the pieces
Oh
I find myself all alone without you baby
And I need you, I need you to help me
I need you to help me
Come on and pick up the pieces baby
Baby can you pick them up
I don't know but I just don't believe I
can do it by myself honey
I need all the strength that you can
give to me baby
I need you to help me, to help me,
to help me pick up the pieces
Because I know if I try to pick them up
myself honey
I may stumble and fall by the wayside
But if you're with me honey
I know that all I have to do is
Bend down and I can pick up the pieces
if you let me pick them up baby
I know everything will be alright honey
Help me pick up the pieces
I need you right now honey
I need you to help me, I need you to help me
I need you to help me pick them up
'Cause if we pick them up then everything will
be alright

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KEYBOARDS:

Rudy Robinson, George Roundtree,
Melvin Griffin, George Worrell, Barry Beckett

BASS:

Michael Henderson, William (Bootsy) Collins, David Hood

DRUMS:

Richard (Pistol) Allen, Zackary Slater,
Roger Hawkins, Jerry Jones

GUITAR:

Bruce Nazarian, Glen Goene, Emmett Smith,
Jimmy Johnson, Don Davis

HORNS AND STRINGS:

Carl Austin and the Detroit Fisher Theater Strings
Alto Sax Solo on "IT DON'T HURT ME LIKE IT USED TO"
and "YOU'RE THE BEST IN THE WORLD" by Eli Fountain

BACKGROUND VOCALS:

Brandy

BACKGROUND ARRANGEMENTS:

Robert (Bobby) Eaton

PRODUCED BY:

Don Davis for Groovesville Productions Inc

ENGINEERS:

Ken Sands Jim Vitti, Don Davis,
Jerry Masters, John Pritchett

REMIK ENGINEER:

Don Davis, Ellis F. Bishop

RECORDING STUDIOS:

United Sound Systems, Detroit, Michigan
Muscle Shoals Sound Studios, Alabama
Johnnie Taylor Vocals Recorded at
Sundance Studios, Dallas, Texas

ALBUM COORDINATION:

Brian Spears

MUSIC COORDINATOR:

Eli Fountain

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LOS INDIOS TABAJARAS

33

435.021

FACE 1

Marta

(Simons-Gilbert)

Sunrise serenade

(Carle-Lawrence)

Nunca

(Cardenas)

Always

(Berlin)

Mapuche soy

(Sanchez)

Lovely weather

(Lima) (Mussapere)

FACE 2

St-Louis blues

(Handy)

Adios Mariquita Linda

(Jimenez)

Please

(Robin-Hanger)

Amor

(Ruiz)

A very precious love

(Webster-Fain)

Angelitos negros

(Maciste-A.E. Blanco)

QUELQUES SUCCÈS...

LOS INDIOS TABAJARAS

MARIA ELENA.....

430.646

Stereo

440.646

Maran cariva - Los indios danzan - A la orilla del lago - Moonlight serenade - Baion bon - Pajaro campana - Star dust - Ternura - Ay Maria - Vals criollo - Jungle dream -

ALWAYS IN MY HEART.....

435.019

Stereo

445.019

Por que eres asi? - Over the rainbow - More brandy please - Amapola - Wide horizon - Moonlight and shadows - You belong to my heart - Central park - Magic is the moonlight - New-Orleans - Maria my own -

ELVIS PRESLEY

KISSIN' COUSINS.....

430.654

Smokey mountain boy - There's gold in the mountains - One boy two little girls - Catchin' on fast - Tender feeling - Anyone - Barefoot ballad - Once is enough - Kissin' cousins - Echoes of love - Long lonely highway -

FUN IN ACAPULCO.....

430.626

Vino, dinero y amor - Mexico - El toro - Marguerita - Love me tonight - Slowly but surely - Bossa nova, baby - You can't say no in Acapulco - Guadalajara, etc...

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DYNAGROOVE

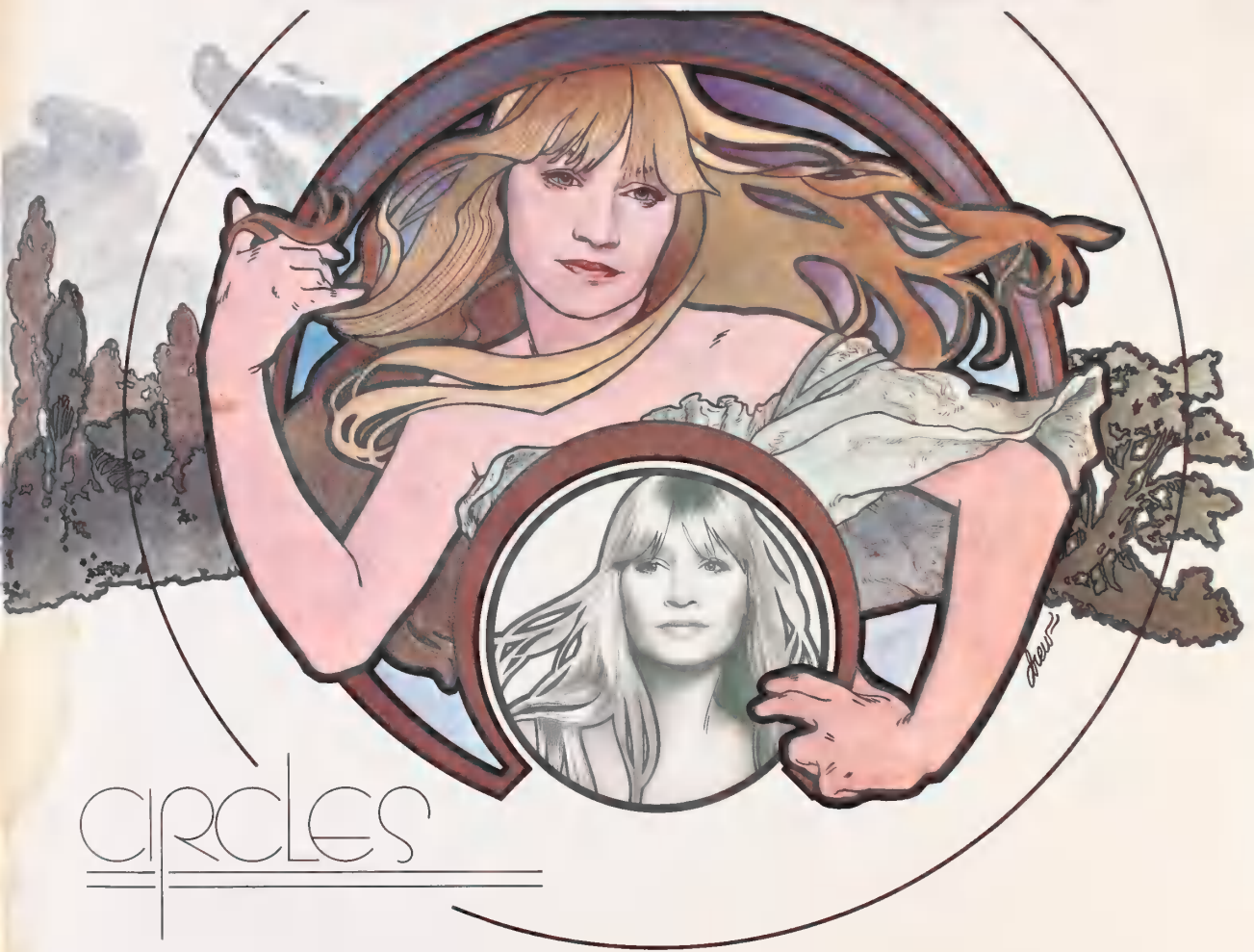
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MARU TRAVERS



CIRCLES

SIDE ONE
CIRCLES/SO CLOSE/GOIN' BACK/HOUSE AT POOH CORNER/
IS IT REALLY LOVE AT ALL

SIDE TWO
SIMPLE SONG/CATCH THE RAIN/THE LIGHT OF DAY/
I'LL HAVE TO SAY I LOVE YOU IN A SONG/I AM YOUR CHILD

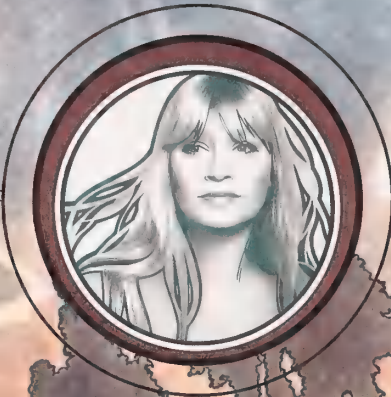
PRODUCED BY: TERRY CASHMAN & TOMMY WEST FOR CASHWEST PRODUCTIONS, INC.
RECORDING & MIXING ENGINEER: BRUCE TERGESEN • RECORDED AT THE HIT FACTORY, NEW YORK CITY, N.Y.
STRING ARRANGEMENTS: TERENCE P. MINOGUE & GENI JACKSON • MUSICIANS: ALLAN SCHWARTZBERG,
STEVE GADD, JOE MACHO, STU WOODS, JIM DAWSON, ROB STEVENS, SAL D'ITROIA, TOMMY WEST,
CHARLIE BROWN, MICHAEL KAMEN, JON STROLL, GEORGE DEVENS • SINGERS: TASHA THOMAS, LESLIE HILLESBERG,
MARTY NELSON, TOMMY WEST, DAVID BUSKIN, JIM DAWSON

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ALBUM DESIGN: PACIFIC EYE & EAR • ILLUSTRATION: DREW STRUZAN • PHOTOGRAPHY: MADDY MILLER

THIS ALBUM IS DEDICATED TO MY FRIEND AND TEACHER, MILT OKUN
"I AM YOUR CHILD" IS FOR ROBERT AND JOHN TRAVERS

MARY TRAVERS



Recognition

*Simple Song that just exists, like all
that's best in nature, you are
right because you grow to give.*

*Have you ever noticed that having
slept in cities all your life,
how noisy the country is at first?*

Mary Travers

BS 2795



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PART

PARENTAL
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SIDE I

1. OVER THE BAR
2. TOMMY TOURIST - O'BRIEN
3. MATTIE GROVES
4. McNAMARA'S BAND AND THINGS
5. FOUR GREEN FIELDS - MAKEM
6. BANISH MISFORTUNE

SIDE II

1. AS I ROVED OUT
2. G TO F (REEL)
3. MOLLY MALONE/THE MOONSHINER
4. DONALD WHERE'S YER TROUSERS
5. DANNY BOY
6. THE DARBY RAM

MIXIE CLARKE: Accordion, Tin Whistle, Concertina, Vocals.
COLM GRAHAM: Electric and Acoustic Guitars, Bass Guitar on "Four Green Fields", "Over the Bar" and "As I Roved Out" vocals.
MICHAEL McCLOSKEY: Bass Guitar, Mandolin, Acoustic Guitar on "Four Green Fields", Piano, Vocals.
AIDAN "KID" GRAHAM: Percussion.

The Irish Tradition, on their new dimension to Irish music in New England where they have made their home away from home. Sez the boys, "We feel the Irish music scene in America needs a breath of fresh air" and believe you me, that's what this album is all about. It's refreshing; with the enthusiasm that these boys create on stage coupled with the best in modern recording this album is a must for all Irish and traditional music lovers.

Side one opens with a tune called "Over the Bar" which tells of a humorous incident on the road to Athy. "Tommy Tourist" is a new song written by Bill O'Brien down on Cape Cod and is dedicated to the people who vacation on the Cape every summer. "Mattie Groves" is a Scottish folk song which relates a tale of triangular nature. "McNamara's Band" --enough said. Tommy Makem, who wrote "Four Green Fields", is as much a part of Irish music as the English are of Irish history. The song relates in metaphorical images the events leading to the division of Ireland. The concept of Ireland an old woman goes back to the penal laws of the eighteenth century when the use of the terms "Ireland" and "Eire" were forbidden. Poets and scholars used this idea of an oppressed, tired old woman to signify the state of mind of the Irish people at that time. Her four green fields are the four provinces of Leinster, Munster, Connacht, and Ulster. Side one ends with an arrangement of a popular Irish double jig called "Banish Misfortune."

"As I Roved Out" which begins side two is yet another version of a well-known tale. It is coupled with a tune called "Noisy Johnny." This is followed by a "real" reel, "G to F". Two old standards "Molly Malone" and "The Moonshiner" need no introduction. Another Scottish song "Donald Where's Yer Trousers" is the basis for the next tune, which also uses an Irish melody on which to build an arrangement. "Danny Boy", otherwise known as "The Londonderry Air," being as it is one of the best known Irish love songs, fits into any collection with ease. The album closes with a rousing version of an English folk song about an animal of enormous magnitude called "The Darby Ram."

The Irish Tradition would like to thank everybody connected with this album, especially Al Pearson who came up with a beautiful cover design and Steve Langstaff of the Musicians Workshop who put up with us as our engineer and on the production. Thanks to Billy Carson for spiritual guidance.

Recorded at the Musicians Workshop Inc., Waltham, Mass. Photographs: Tom Fleming.



SOUND OF THE SITAR
RAVI SHANKAR
ALLA RAKHA · TABLA



SOUND OF THE SITAR

RAVI SHANKAR



North Indian classical music, or *Hindustani Music* as is known in India, owes much of its popularity in this country to the efforts of master musicians like Ravi Shankar who, among other distinctions, has played the largest number of concerts during his eight visits so far, and also has made more LP albums than any other Indian musician. The program notes of these albums already contain biographies of Ravi Shankar and his several accompanists and also glossaries of instruments and musical forms such as *alap*, *jod*, *jhal*, *gat*, *dhun*, etc. and do not bear repetition here.

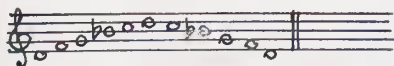
During my last four years in Southern California I have had the opportunity to talk to, discuss with, and often teach the rudiments of Indian music to a sizable cross section of musicologists, performers, composers and students. With more and more exposure to our music, I have seen the initial feeling of exoticness and excitement gradually subside into an eagerness to participate and through this a deeper understanding is acquired. To help this trend, I feel the notes on future albums will have to be less general and more definitive and analytical even if these can cope with only a small segment of the whole performance.

Our musical tradition has so far not felt a serious need for writing, except in a very skeletal form. Some even feel that committing finer aspects of our melodic music to paper will be detrimental to the freedom of individual expression and may lead to regimentation of the rich variety of texture, melodic elaboration and ornamentation, the very essence of our music. But the rhythmic aspects of our music, though no less important and elaborate, lends itself a little better to writing. Some examples transcribed into staff notation are included in the following notes.

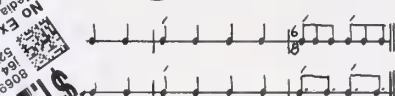
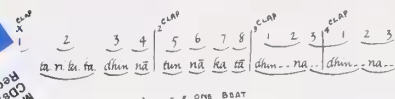
SIDE 1 "ALAP AND JOR IN RAGA MALKAUNS" Sitar Solo—Ravi Shankar.

Among the more profound ragas of Hindustani music, Malkauns has a place of its own. As compared to some other ragas in its class, its structure is simple. And yet it lends itself to expressions of great sublimity and in the hands of a sensitive musician like Ravi Shankar becomes almost a personification of majestic dignity. The tradition of Northern Indian Veena players, to which Ravi Shankar belongs, is noted for its mastery of forms such as *alap* and *jor*. The combination of the raga, the form and the musician's lineage, has, in this piece, created one of the finest examples of recorded Indian music.

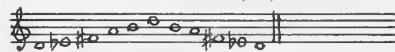
The structure of the raga is:



SIDE 2
"TALA SAWARI"
featuring Alla Rakha on Tabla, Ravi Shankar—Sitar.
The prefix Sawari usually denotes a tala of odd numbered beats such as 11, 13 or 15. In such talas, invariably, the last three beats are accented by two sections of $1\frac{1}{2}$ beat each, which give the thekas of these talas a particularly pleasing swing. The claps and boles of the theka of "Char Tal Ki (meaning—of four claps) Sawari" are:



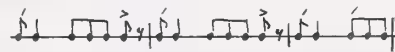
The tempo of the tala in this piece is approximately MM = 120. The piece opens with an *auchar* on sitar in the evening raga "JAIT" with the following structure: (For the sake of simplicity D will be used = tonic in these examples.)



The sitar then introduces the rhythmic cycle in this raga providing a melodic reference to the performance on the tabla. This near ostinato melodic phrase is called "Lehra" or "Nagma" and should not be confused with a gat.



I will take only three segments of this whole piece to show how regular *tehai* is converted into a *chakradar tehai* by rearranging the pauses in between the sections and how this rhythmic idea is later interpreted on the sitar to bring the piece to an exciting end. After two bars of *theha* recitation, Alla Rakha comes in with a *tehai* the rhythmic skeleton of which is:



The *chakradar tehai* that follows contains the same rhythmic idea but without the pauses between the sections. Instead the pauses are grouped between the three clusters and the entire *tehai* covers three cycles of the tala (I, III and V of the following example):

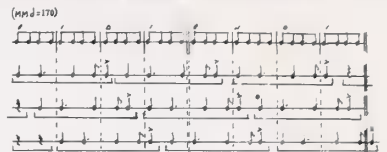


This same broad rhythmic idea, slightly modified, is expressed in the last three cycles of the piece. The sitar, instead of providing just the "Lehra," now also joins in with the tabla: The phrase I, III, V is now changed to II, IV, VI of the preceding example.

"PAHARI DHUN"

Sitar—Ravi Shankar, Tabla—Alla Rakha.

A gay improvisation based on the folk melodies of India, this piece starts in an eight beat tala "Kaharwa." Halfway through the piece the sitar changes to a gat in faster "Teen Tal" (16 beats). A *chakradar tehai* of the last six cycles of the tala is:



Compare the above example with the one before which uses the same device of triple grouping separated by pauses.

Boles: Vocal mnemonics imitating the various tones produced on the drums.

Tehai: A cadence-like device in which a chosen rhythmic pattern is played three times without variation, without or with pauses of varying lengths in between the sections. A *tehai* can be played by itself or as a concluding sentence for a longer piece. Most often, but not always, a *tehai* starts from *sum* (downbeat) and ends on *sum* without any restrictions on its length.

Chakradar Tehai: A *tehai* consisting of three sections of a smaller *tehai*, that is, the same phrase is played nine times.

Auchar: A very brief *alap*-like introduction of the raga.

Theka: An identifying fixed composition of boles marking the particular divisions and accents of a tala.

—Harihari Rao

Harihari Rao is a senior student of Ravi Shankar and is in this country on a Fulbright Grant, and taught North Indian music at U.C.L.A.

Examples in staff notation have been made by Leonard Stein, the well-known pianist, lecturer and writer on contemporary music.

Producer: Richard Bock / Art Direction: Woody Woodward
Cover Painting: Lynn Gertenbach / Audio: Richard Bock

LYNN GERTENBACH

Lynn was born on April 13, 1940 in Wisconsin. Early in life she realized a strong desire to paint expressive faces and longed to see the near eastern world. Scholarships enabled her to study at the Colorado Art Institute and Layton in Milwaukee, followed by tutoring by internationally known artists.

She ventured into portraiture and painting after a year of illustration. Then in 1962-63 Lynn traveled and painted in Europe, Egypt, India and Japan, returning to participate in Laguna's annual art festival and exhibiting in galleries from San Francisco to San Diego. 1964 took her to old Mexico where she gathered inspiration for three one woman shows.

Recent portraits have been completed for Mr. Ravi Shankar (India's leading classical musician) to be used on his album cover "Portrait of Genius" and Mr. Zubin Mehta, conductor of the Los Angeles Philharmonic Orchestra.

HEAR RAVI SHANKAR ON WORLD PACIFIC RECORDS:

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THE
SYSTEM

SWEAT





side one

SWEAT
YOU ARE IN MY SYSTEM
IT'S PASSION*

side two

STAND UP AND CHEER*
I WON'T LET GO
GO FOR WHAT U NOW
NOW I AM ELECTRIC

THE SYSTEM

Mic Murphy: guitar, electric & vocals

David Frank: synthesizers & digital sounds

PRODUCED, ARRANGED, COMPOSED & PERFORMED BY
DAVID FRANK & MIC MURPHY FOR SCIENCE LAB PHYSICS

Engineered & mixed by Craig Bishop

Recorded at Sorcerer Sound Studios, Soho, N.Y.

*Now! Bolognese Recorders

*Now! Dennis King at Atlantic Studios

Cover concept & photography: Brian Haggisware

Album Design: Lynn Dresse Breslin

Logo Design: David Allen

Special thanks to The "Voice," Khris Kellow, Bob Caviano, Family, Friends, and U.

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PARENTAL
ADVISORY
EXPLICIT CONTENT

Side A DIRTY DANCIN

feat LIL JON

1. CLEAN (5:17)
2. DIRTY (5:17)
3. INSTRUMENTAL (4:54)

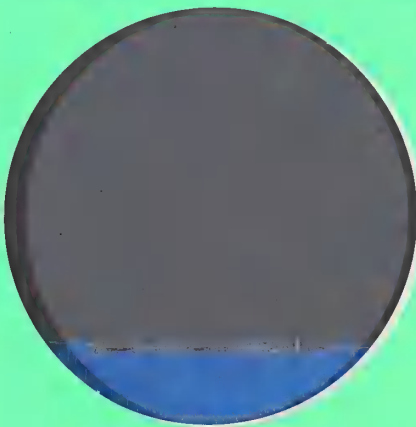
Produced by Lil Jon for BMG Enterprises. Written by J. Smith, T. Samuels, C. Lane, L. Jefferson.
Published by TVT Music, Inc., Oak Productions, C'Amore Music, Me & My Music.

Side AA OOH NA NA NA

feat LIL JON & THE EAST SIDE BOYZ

1. RADIO (4:22)
2. STREET featuring DEVIN "THE DUDE" (4:58)*
3. INSTRUMENTAL (4:21)






Produced by Lil Jon for BMG Enterprises. Written by J. Smith, S. Harris, T. Samuels, C. Lane, L. Jefferson, J. Phillips. Published by TVT Music, Inc., Oak Productions, C'Amore Music, Me & My Music, Kacemone Music. Written by J. Smith, S. Harris, T. Samuels, D. Goodson, C. Lane, L. Jefferson, J. Phillips. Published by TVT Music, Inc., Oak Productions, Still In The House, C'Amore Music, Me & My Music, Kacemone Music. Devin "The Dude" appears courtesy of Rap A Lot Records.



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Arranger - Mike Hogan

STEREO

Produced by - Major Bill Smith



CHARLIE VAN DYKE

THE FLAG

b/w 1976 Overture

UA-XW810-Y

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POPS IN

NABO

Romano Pops

Noro Morales and his Orchestra

POPS IN MAMBO

ISTANBUL

THE TERRY THEME (CANDILEJAS)

NO OTHER LOVE (NINGÚN OTRO AMOR)

THE SHEIK OF ARABY (EL JEQUE DE ARABIA)

Noro Morales and his Orchestra

Latins have long been credited with adding something unusual to romance — a special, though intangible, quality which is said by those in the know to give it an added fillip. And of recent date, these same innovators have progressed, or retrogressed — as one's momentary point of view may determine — to popular music, clothing it in the explosive rhythms of the mambo and giving it, in reality, a new lease on life.

It is important to know from the start that these tunes are *not* mambos per se; and it is immediately apparent how differently they sound when charged with the pyrotechnics of the Latin dance. They lose nothing of their original melody, but in the process of addition, they find a more lilting beat, a flavor which often transforms their meaning and their philosophy.

In many ways, the results of this process may be favorably compared to those brought about by the mixing of a good Tom Collins. There is no doubt about lemonade being a delightful drink, but with the addition of gin it becomes absolutely ambrosial — a heady brew with a definite kick to it. So do these pop tunes, with the addition of the mambo beat, become something extra-special — and they certainly become extra-intoxicating, especially in these performances by Noro Morales, one of the leading lights of the Latin school.

One sure way to repopularize an old favorite is to dress it up in a new outfit. Numerous of the so-called "standards" are, if anything, more popular today not only because of their inherent musical worth, but also by virtue of the varying treatments given them. And while only one of the tunes included on this disc — *The Sheik of Araby* — has achieved the status of a popular classic, *Istanbul*, *No Other Love* and *The Terry Theme* are, by current popularity, as "standard" as any can be. And in their new costumes, all become favorites of the most permanent kind.

Los latinos gozan de la fama de poseer la facultad de agregar al romance algo extraordinario; cualidad especial, aunque intangible, que imprime al romance un nuevo sabor. Recientemente los innovadores han refinado o desvirtuado la música popular — esto es, según el color del cristal con que se mire — envolviéndola en el ropaje de los ritmos explosivos del mambo, y prolongando así su popularidad.

Desde el principio, débese comprender que las selecciones de este disco *no* son mambos. Suenan muy diferentes al oído cuando se someten a la influencia del ritmo arrebatador de esta modalidad afrocubana. Nada pierden de su melodía original, pero en ese proceso de adición, se transforman en creaciones rítmicas arrolladoras y atrayentes, aunque, bajo la acción de esta metamorfosis, disípanse su significación filosófica.


Hasta cierto punto, el resultado de este proceso se puede comparar al que se obtiene de la preparación de un Tom Collins (bebida). La limonada es una bebida exquisita, mas cuando se le agrega ginebra, se convierte en néctar ambrosiaco — con los efectos consabidos. Así que estas selecciones populares — con la adición del nuevo ritmo e interpretadas en compás de mambo — renacen como algo especial, enloquecedor, especialmente cuando el artífice de su creación es Noro Morales, uno de los astros más luminosos en el firmamento tropical.

El modo seguro de popularizar otra vez un éxito del pasado consiste en remozarlo con un ropaje nuevo y lozano. Incontables selecciones que han sobrevivido la prueba del tiempo, son hoy día más populares debido no sólo a sus inherentes méritos artísticos sino también en virtud de la variada renovación de que han sido objeto. A pesar de que solamente una de las selecciones de este disco — *El Jeque de Arabia* — ha escalado la cúspide de lo clásico en música popular, las otras — *Istanbul*, *Ningún Otro Amor* y *Candilejas* — en vista de su enorme aceptación, son también composiciones populares tan clásicas como la que más. Y . . . con su nuevo vestuario, alcanzan todas la cumbre inmarcesible de favoritas permanentes.

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the four songs on this seven-inch (as well as five others) were recorded on Friday, April eighteenth, nineteen ninety-seven onto eight track at the sociopath sound laboratories by all technicians involved. we spent a grueling nine hours or so recording, and who knows exactly how long the mixing process took....

this record was released by sociopath records as their second attempt towards punk rock dominance, with the prior release being the amazing yet fairly underrated summer the strain seven-inch, which is available for three dollars, ppd. in the works for our dear friends at sociopath is an alleged twelve inch comp. with mil mascaras, summer the strain, our third partners in crime arden chapman, as well as numerous others. write to them for details on the comp. (submissions accepted), information on upcoming releases, (cheap) distribution rates (distres. please get

in touch, yea yea yea) and for any other reason at sociopath records, care of andy richardson or justin backwell/ 3149 lyndale ave.s./ mpls. mn. 55408. #612. 822. 3898. they are awesome, trust-worthy lads, worthy of your money and respect, at least.

allright, so thanks to you, the dedicated consumer on the other end for taking the time and energy to read and listen to what all these involved have to say. we hope you enjoy this, the first mil mascaras seven... and let it be known and engraved that ~~xxxx~~ absolutely no one (outside of pressing plant and mastering people, we don't know anything about them..) involved with this record is over the age of nineteen

.the end result = twelfth * anglican hunt * waiting for the punchline.

passing along others he saw in the dim light, that the earth had been lately turned up in a garden below, and leaped from the eaves of a three story house upon it. the frame-breaker quietly passed through a kitchen where a family were at table, and escaped in a few minutes the shouts of a sympathising crowd were heard at new roadford, half a mile from the scene of the adventure.

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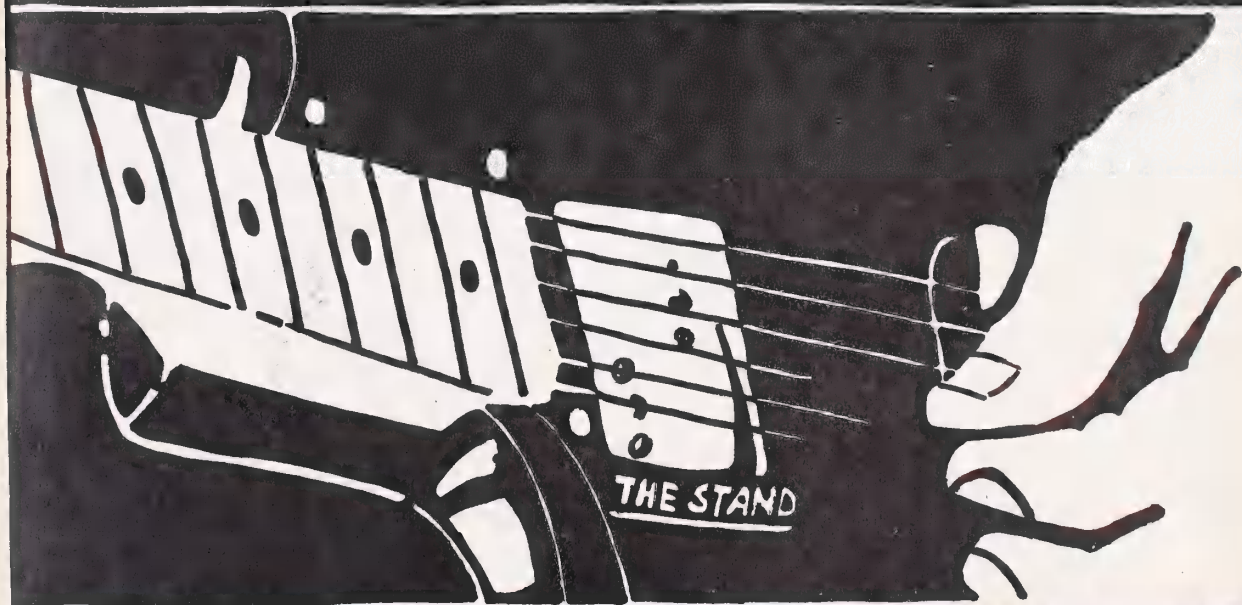
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the Stand.

HEARTATTACK

Walk Like A Man

The STAND is :

Scott McClatchy - vocals,guitar

Fran Sankey - guitar

Dave Harber - bass

Chris Farnsworth- drums

Carrie Agnew - vocals

Both Songs Written by Scott McClatchy Copyrighted C P 1984

Produced And Engineered by David Ivory

Recorded At IRIS SOUND STUDIOS in Royersford,Pa.

Piano on Heartattack by Chip Gaasche

Management : T.M. McGraw

P.O.Box 301

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Manor Records Manor Records Manor Records Manor Records Manor

TROUBLESHOOTERS

SIDE A

ONE DAY
AT A TIME



BOUNCING
BACK

SIDE AA

SIDE A :

ONE DAY AT A TIME

(c),(p) 1989 TROUBLESHOOTERS.

SIDE AA :

BOUNCING BACK

(c),(p) 1989 TROUBLESHOOTERS.

RECORDED & MIXED AT FAIRVIEW STUDIOS, HULL,
BY ROY NEAVE IN FEBRUARY 1989.

PRODUCED BY THE TROUBLESHOOTERS,
IN ASSOCIATION WITH HARVEY LEE.

THE TROUBLESHOOTERS ARE :

C.J. WARNE (LEAD VOCALS/GUITARS).

KEV SCOTT (DRUMS/PERCUSSION).

BAZ WARNE (LEAD GUITAR/VOCALS).

TONY ROFFE (BASS GUITAR/VOCALS).

ARTWORK & DESIGN BY GARY CARVERHILL.

THIS RECORD HAS BEEN FINANCED
BY DAVE THOMPSON AT THE

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GEORGE STREET,
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SPECIAL THANKS TO THE FOLLOWING :

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GARY CARVERHILL, HARVEY LEE, PETE ZULU, DAVE THOMPSON,
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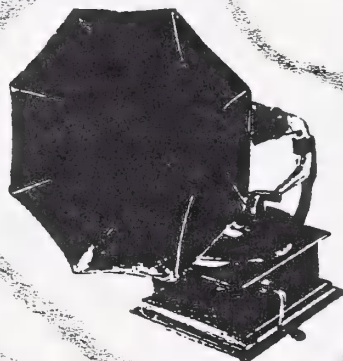
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TROUBLESHOOTERS



GoGh VaN gOgH



LouDeR!

*HAunted / siLeNce

SY001



Dave mURpHy - LEAd GUitaR; vOCals
lANce MERicLe - BASt; VoCaLS
mARk CoGgiaNO - dRuMs; voCaLS
BeEtS - VocALS; RHyThm gUiTar

ProDuceD By StEve MurpHy
eNgineereD by StEve mURPhy and Tony reNO

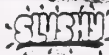
REcorDeD and mIXeD at AVAlon Sound sTudio, BETHesda, MD

CoVer dESigN by BEets

ThANKs to: keITH, The miGHty LEmOn DroPS, buDDha(dAve),
sILVER, LiGieR, jeNNiFER NoRWOOD, too mUCh joy, VALERia,
cARoLYn, doc, and OuR-faMiLiEs.

for My DaD
LOVe BEETS

Gogh VaN gOgH Info:
1725 17Th sTREET NW #214
wASHIngTON, DC 20009
(301) 699-5972



all Songs by Gogh VaN gOgH © 1994 SLUSHY REcORDS excEpt * By MaCGoWaN © 1986 MCA REcORDS, Inc.

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BOY SIDE HAPPY VERTICAL
PEOPLE MOVER / WORLD OF

10/95

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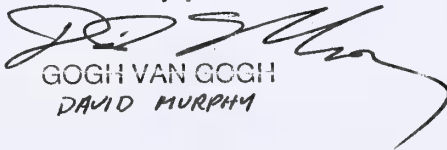
We are GOGH VAN GOGH, a four member alternative band from Washington, D.C. Enclosed is a copy of our 7" vinyl, "LOUDER!", and/or tape format of the same. We hope that you would give us a listen and present your opinion of the band and this work in the form of a review in *FREEDOM OF EXPRESSION*. For more information about GOGH VAN GOGH please write:

1725 -17th St. NW, #214
Washington, D.C., 20009

or phone: (202)-745-3513

Your time and review would be greatly appreciated.

Sincerely yours,


GOGH VAN GOGH
DAVID MURPHY

* PLEASE SEND US A COPY OF YOUR REVIEW

BAND LINE-UP:

DAVE MURPHY - GUITARS, VOCALS

LANCE MURKLE - BASS

MARK COGGIANO - DRUMS

BETS - VOCALS, GUITARS

Release date;
30/10/90

2001

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White Room



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White Room

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3. Steve Greenfield--alto saxophone, vocals 4. Dave Helberg--drums 5. Mark
Ettinger--keyboards, vocals 6. Wally Griffith--lead guitar 7. Paul Foglino--bass

Recorded at Noise New York Studios. Mastered at The Record Plant.
Produced by Kramer & Ted Houghton. Engineered by Kramer.
Cover design by the Special Guests. Photo by Samantha McCormick.

4#4

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NY 10025 Telephone: (212) 865-4479 and (212) 666-4156.

LUSTRUM
1962
JOHN TOMES



PRODENT TANDPASTA FOR EVER



1



2



3

KANT 1 : Lustrumlied 1962 (Hendrikse)

KANT 2 : Tomes-lied (Dekker/Hendrikse)

Bezetting :

Eric Bulten (trp.)

Maarten Hendrikse (trb. en leider)

Jaap van Arkel (cl.)

Bart Jan Boswijk (p.)

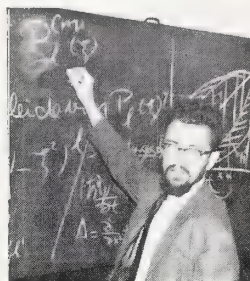
Frans Salzborn (bjo.)

Hans Slaterus (b.)

Kees Hans Pameyer (drs.)



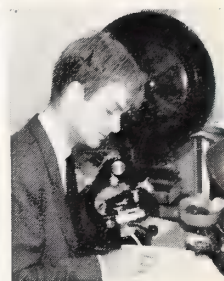
4



5



6



7

Deze plaat is uitgebracht ter gelegenheid van het 13de Lustrum der Tandheelkundige Studenten Vereniging "John Tomes" te Utrecht.

De lustrum-commissie heeft gemeend deze plaat uit te moeten brengen, opdat een ieder het Lustrum-lied en het zo vertrouwde Tomes-lied "uit volle borst" zal kunnen inzetten.

Hiertoe werd de Utrechtse Studenten Dixieland Jazz-band, "The Railroad-City Seven" uitgenodigd hun muzikale talenten in dienst van "John Tomes" te stellen.

De "Railroad-City Seven" is een jazzband, die veel bekendheid geniet. Zij bestaat momenteel vier jaar en heeft van het begin af aan een uitstekende naam gehad. Dat de bezetting in de loop der jaren weinig mutatie's heeft ondergaan moge een aanwijzing zijn voor het evenwicht in het orkest. De complete band is in februari j.l. met een groep leden der T.S.V. naar Bonn getogen en heeft de Bonner Tandheelkundige Faculteit, die reeds zeer onder de indruk

was van de avondkleding der Utrechtse vertegenwoordiging, geheel murw gekregen met haar feilloze feestmuziek. Het "Wirtschaftswunder" verbleekte in de schijn van het Utrechtse "Wunder".

De vier leden, die vanaf de oprichting hun plaats bezetten, zijn: Eric Bulten (Chemie, foto 1) aan de andere kant van de trompet; Maarten Hendrikse (Tandheelkunde, foto 4), die de nummers voortdurend bijeen schuift met zijn trombone; Jaap van Arkel (Electronica, foto 2) op de sonore clarinet en Frans Salzborn (Wiskunde, foto 5), wiens banjo de straffe "beat" aan het geheel geeft. De inmiddels door huwelijk en dienstplicht verdwenen leden, zijn vervangen door: Bart Jan Boswijk (Medicijnen, foto 7), die altijd wel fijntjes ergens nog een vrolijke pianonoot tussen weet te drukken; Hans Slaterus (Physio-therapie, foto 6), die zijn bas muzikaal masseert en Kees Hans Pameyer (Tandheelkunde, foto 3), de enthousiaste klopgeest.

De wapenstilstand en tijdelijke verbroedering over de Tandwolf wordt bezongen in het Lustrum-lied. Het Tomes-lied van Lector Dekker werd door Hendrikse dusdanig ingeslepen, dat het een beter stimulerende werking op de contacten (event. prematuur) tijdens het lustrum heeft.



UTRECHTSE STUDENTEN DIXIELAND JAZZBAND
THE RAILROAD-CITY SEVEN



JEROME CARLSON

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LADY LIBERTY

MUSIC: JEROME CARLSON, JAMES WALSH, JIM JOHNSON

LYRICS: JEROME CARLSON

I wrote 'Lady Liberty' as a tribute to my father who was an immigrant to this country in 1921. He was looking for "freedom; freedom to be what he could be. Freedom to work and have a voice; freedom to vote and raise a family".

Narration

Sometimes when I read the newspaper, I can't help but stop and think about my freedom. I'll never forget the true story of a ten-year old boy who herded cattle and worked in the fields in exchange for something to eat and a place to sleep.

He was not allowed to go to school and often times still went hungry.

He was lonesome and tired; but as he grew, he dreamed about a new life...free, freedom to be what he could be.

Chorus

Freedom, he dreamed about freedom, freedom to be what he could be!

Freedom, he dreamed about freedom, freedom to be what he could be!

Narration

When he was 21, he sailed for America. His dream was coming true.

Just imagine what he felt when he saw the Statue of Liberty with her message of hope, "Give me your tired, your poor, your huddled masses yearning to breathe free."

He looked at her and said:

Chorus

I'm lookin' for freedom. Freedom to be what I can be.

Freedom, freedom, freedom to dream and have a choice.

Freedom to work and have a voice.

Narration

My father's gone now, but not before he passed his torch through that golden door to me and my family.

Chorus

Freedom, oh freedom, freedom to be what I can be.

Freedom, freedom, freedom to dream and have a choice.

Freedom to work and have a voice.

Oh freedom, yes freedom, freedom to be what I can be.

Freedom, freedom, freedom to vote to dare and change.

Freedom to raise a family.

Freedom, oh freedom, freedom to be what I can be...



PLEDGE OF ALLEGIANCE & STAR SPANGLED BANNER

PLEDGE OF ALLEGIANCE

AUTHOR: FRANCIS BELLAMY

NARRATOR: JEROME CARLSON

I pledge allegiance to the flag of the United States of America and to the Republic for which it stands, One nation under God, indivisible with liberty and justice for all.

STAR SPANGLED BANNER

LYRICS: FRANCIS SCOTT KEY

MELODY: JOHN STAFFORD SMITH

ARRANGEMENT: JAMES WALSH, JIM JOHNSON, JEROME CARLSON

Oh, say can you see

By the dawn's early light

What so proudly we hailed

At the twilight's last gleaming.

Whose broad stripes and bright stars

Through the perilous fight

O'er the ramparts we watched

Were so gallantly streaming.

And the rockets red glare

The bombs bursting in air

Gave proof through the night

That our flag was still there.

Oh, say does that star-spangled

banner yet wave

O'er the land of the free

And the home of the brave.

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Produced by James Walsh, Jim Johnson and Jerome Carlson*

Recorded at Westwood Sound Studio, Minneapolis, Minnesota

Engineered by Jim Johnson

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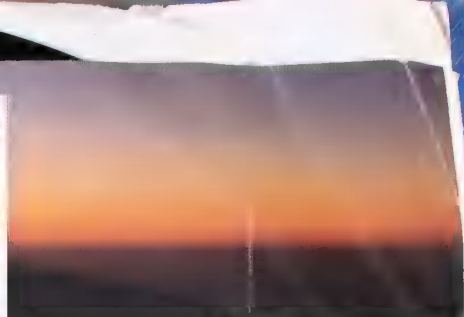
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THE GIFT OF LIFE
YOU GRANT ME EVERY MORNING
A CHANCE EACH DAY
TO DO WHAT I CAN DO

EVERY MORNING

JEROME CARLSON





EVERY MORNING

MUSIC: JEROME CARLSON, JAMES WALSH, JIM JOHNSON

LYRICS: JEROME CARLSON

ARRANGEMENT: JEROME CARLSON, JAMES WALSH AND JIM JOHNSON

Verse:

The moonbeams through evergreens fall
gently as I gaze.
I feel You here as I breathe.
Your presence everywhere.
I want to pray at times like this,
but don't know what to say.
A child of your creation,
surrounded by Your Grace.

Chorus:

The gift of life You grant me every morning...
A chance each day to do what I can do.
I can't express the gratitude I'm feeling.
Perhaps if I just thank You, Lord, You will understand.
Well, I feel Your love and I am blessed.
Your Spirit brings joy, joy to the world.
My prayer, Dear Lord, I humbly ask,
May I always feel Your presence, Your patience
and Your love?

Verse:

A rainbow's breath-taking glow
uplifts me as I gaze.
The rain has passed, the earth renewed,
the air refreshed again.
Reflections in a passing stream, the
sights and sounds of Thee.
At times like this, I want to pray,
but I don't know what to say.

Chorus:

The gift of life You grant me every morning...
A chance each day to do what I can do.
I can't express the gratitude I'm feeling.
Perhaps if I just thank You, Lord, You will understand.
Well, I feel Your love and I am blessed.
Your Spirit brings joy, joy to the world.
My prayer, Dear Lord, I humbly ask,
May I always feel Your presence, Your patience
and Your love?

HOW GREAT THOU ART

MELODY: O STORA GUD, A SWEDISH FOLK MELODY ADAPTED
AND ARRANGED BY MANNA MUSIC, INC.

LYRICS: TITLE AND ENGLISH LYRICS BY STUART K. HINE
ARRANGEMENT: JAMES WALSH AND JIM JOHNSON

Verse:

O Lord my God!
When I in awesome wonder
Consider all the worlds
Thy hands have made,
I see the stars,
I hear the rolling thunder,
Thy pow'r throughout the universe displayed

Refrain:

Then sings my soul,
My Savior God to Thee;
How great Thou art, how great Thou art!
Then sings my soul,
My Savior God to Thee;
How great Thou art, how great Thou art!

Verse:

When through the woods
And forest glades I wander
And hear the birds sing sweetly in the trees;
when I look down from lofty mountain grandeur
And hear the brook
And feel the gentle breeze;

Refrain:

Then sings my soul,
My Savior God to Thee;
How great Thou art, how great Thou art!
Then sings my soul,
My Savior God to Thee;
How great Thou art, how great Thou art!

Carlsons Music/BMI

Produced by James Walsh, Jim Johnson and Jerome Carlson*

Recorded at Westwood Sound Studio, Minneapolis, Minnesota

Engineered by Jim Johnson

*Produced by James Walsh and Jim Johnson for Sterling Productions and
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"DON'T LET IT GROW OLD
OR BE TAKEN FOR GRANTED
ONLY TO LEARN WHEN IT'S GONE
HOW PRECIOUS IT WAS ALL ALONG
OUR FREEDOM, OUR FREEDOM,
FOREVER A CHILD".

FREEDOM= FOREVER A CHILD

JEROME CARLSON



FREEDOM, FOREVER A CHILD

MUSIC: JEROME CARLSON, JAMES WALSH, JIM JOHNSON
LYRICS: JEROME CARLSON

Verse:

Freedom's fate is like that of a child,
always in the hands of others.
Needing to be nurtured and protected,
guided and respected.
Learning to share, to be fair with others,
open to all points of view.
With boundaries big, big to grow in
learning to stumble and fall.

Chorus:

Don't let it grow old or be taken for granted
Only to learn when it's gone
How precious it was all along
Our freedom, our freedom, forever a child.
Our freedom, forever a child.

Verse:

Sometimes it wants to run wild,
Yes, freedom, always a child.
It's tempting to overreact
when patience will do.
If the boundaries are just, made of principles
we trust, then we have nothing to fear.
We feel secure, knowing for sure and thank
God our freedom's a child.

Chorus:

Don't let it grow old or be taken for granted
Only to learn when it's gone
How precious it was all along
Our freedom, our freedom, forever a child.
Our freedom, forever a child.

Musical Bridge:

Chorus:

Don't let it grow old or be taken for granted
Only to learn when it's gone
How precious it was all along
Our freedom, our freedom, forever a child.
Our freedom, forever, our freedom...our freedom,
forever a child.
Our freedom, forever a child.



JEROME CARLSON



Carlson's Music/BMI

Produced by James Walsh, Jim Johnson and Jerome Carlson*

Recorded at Westwood Sound Studio, Minneapolis, Minnesota

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MARK HUMBLE...BASS GUITAR
ANDY MANDEL.....DRUMS**

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PRODUCED BY MARNIE**


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AND MIKE BENVENUTO, DANCRIIS GRAPHICS.**

**"If I had my life to live again, I'd make the
same mistakes, only sooner." -Tallulah Bankhead**

1/27/93 W H V S

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Kind of like
a Pop
del Fuego

HAPPYTOWN

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WEAKEST
MOMENTS**

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DAVID SCHLICHTING
RICK KLANE
STEVE LATANISION**

**lead vocals, guitar
bass, vocals
drums**

lead guitar, violin, lap steel

**produced by
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**BILL GOFFRIER
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Naked Lunch Box 63 Inman St. Cambridge MA 02139

NAKED LUNCH BOX

a brief Bio :

BART + DAVE WERE IN the
Boston chapter of
the Dharma Bums

Steve plays classical violin
in the subway
(for a living!)

Rick does too many drugs

Bill Goffner was in Big Dipper

"Happytown" is Pop Noir

"In My Weakest" is GARAGE

obsidian
thicket

zero sum records



vineland, early 1995:
Jon Fine: guitar, vocals
Eamon Martin: bass
Doug Scharin: drums
Fred Weaver: guitar

recorded and mixed in the months of January, February, and
July 1995 in Manhattan, Clearfield, PA, and at two southside
locations in the Williamsburg section of Brooklyn.

recording: Fred Weaver
photography: Lincoln Wheeler
thank you: Bill Kellum, Chris O'Rourke, James Weaver, Douglas Wolk.

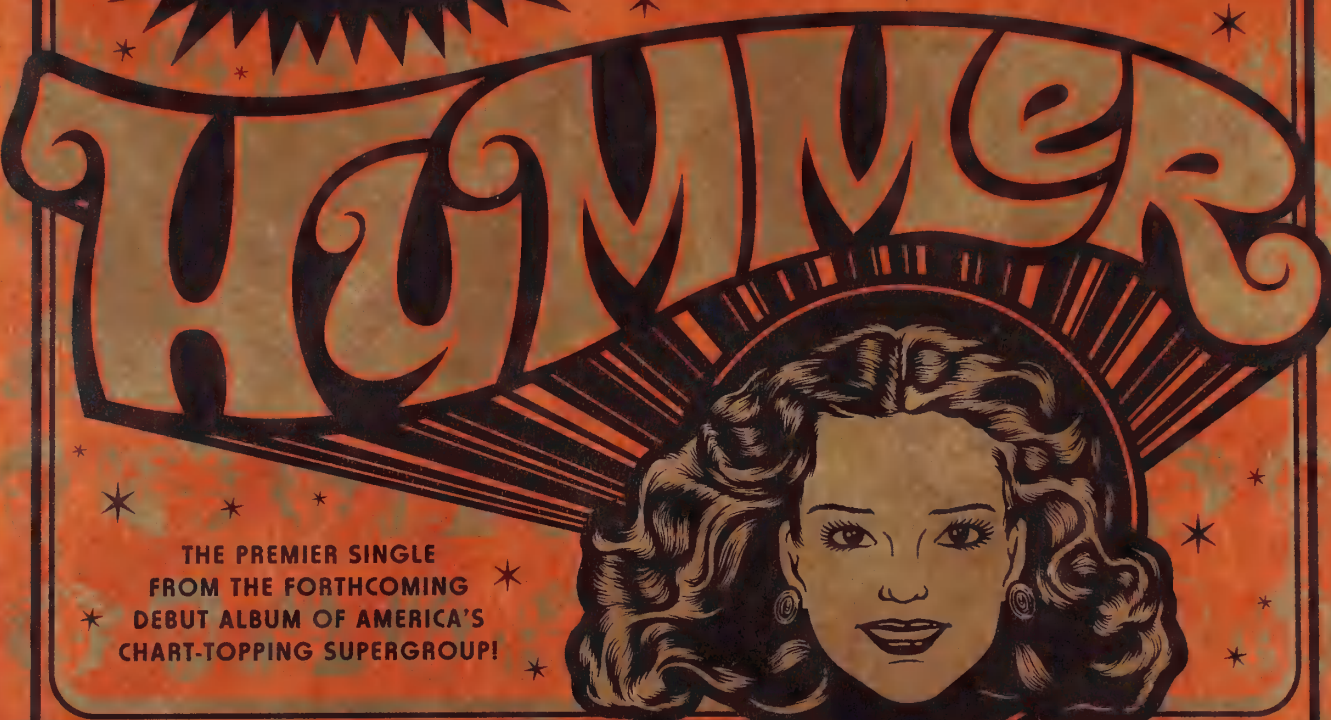
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SIDE TWO:
HE KNOWS
TOO MANY MOODS



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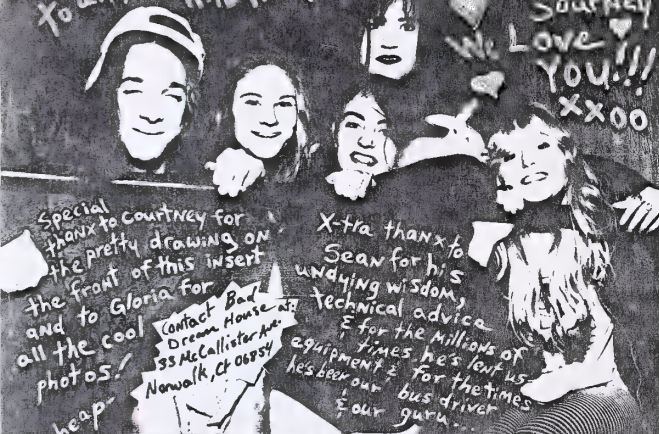
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Our most humblest Thank
to all the family, friends, & freaks
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We Love
YOU!!!
XXOO



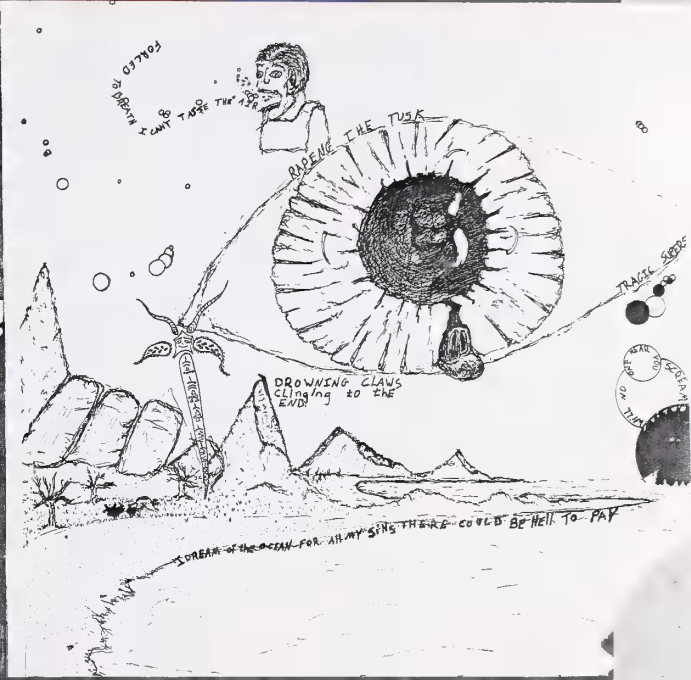
Special
thanx to Courtney for
the pretty drawing on
the front of this insert
and to Gloria for
all the cool
photos!
Contact Bad
Dream House at:
33 McCallister Ave.
Norwalk, Ct 06854

X-tra thanx to
Sean for his
undying wisdom,
technical advice
& for the millions of
times he's lent us
equipment & for the times
he's been our bus driver
& our guru...

all songs © 1991 Bad Dream House

PRODUCED BY MORGAN WALKER
RECORDED AT THE ROCKHOUSE

COVER ARTWORK BY RUSSELL VUJS



Too MANY MOODS so

red ones like nails down the walls of my baby's face
green ones here come all the little bugs underneath my skin
grey ones black ones raised to the bells ringing in my ears
CRASHES NOISSES TOO MANY MOODS I can't catch them here
this one red sun blazing right through my morning pain
that one red sun blazing right through my morning pain
white ones no you drawing claws clinging to my bed
blue ones I'm done I'm tired to breathe I can't taste the air
THOSE SPEAK TO MY HEART

...the Knows...

So much older than your peers
So damn sure you'll let him in
but how the demons ended
will be one he hear your screams...
Sold your innocence at the mall
at the car of Archie's friend
now he knows just where you're going
and he knows just where you've been...

Savannah

Way out on The Farm I'm bailing Hay The Sun so hot it bakes My Head
Would You Like A Cookie with Your iced Tea?

Stay.....(???) so Away-Away!!?... Stay...?? Stay!

Laa... Laa... Laa... Laa... Laa... Laa... Laa... Laa...
savannah your sweet Georgia home go away you bonehead leave me alone st

Fire Up The Moonshine Still get Me drunk Load Up The Shotgun Blow me /
Jump Into My pickup Truck

I wear A Straw Hat All Day !!!

& Tobacco? You better Not Be Talking With A Mouth Full
Of Smoke - Looking At Me - Hey You

I'll Kick Your Ass. Would You Like To Have Some Beer?



PROMO COPY

SIDE A - DOG

SIDE B - FALLING

Produced, arranged and performed
by Presents of Mind

Recorded at B.C. Studio, Brooklyn, N.Y.

Mixed by Martin Bisi and Presents of Mind

Published by Angelize Music © 1992

Vocals - COSTA • Guitar - LAMAR

Bass - MURPHY • Drums - STOLL

MOODSWING RECORDS

40 Harrison St., N.Y.C., NY 10013

(212) 385-9549

b/w FALL AGAIN

• LIMITED PRESSING •

Produced by X-Tal and Greg
Freeman. Engineered by
Greg Freeman, assisted by
Skip Sitkin and Jane Scallan.
Advice: Steve Savage.
Design by Felix Friedman.
Cover art by Becky Ward.
Insert by J.Neo. Recorded at
Soma Sync Studios, Summer
1990. A009. Printed in
Canada. © + © 1990 Alias
Records, Inc.



Alias Records
374 Brannan St.
San Francisco, CA 94107

≡X-TALE≡

AN OLD COLONIAL'S HARD LUCK STORY

ANOTHER OLD COLONIAL COMES WITH A HARD LUCK STORY:

"WE HAD A BIG PLANTATION. WE HAD SERVANTS. A SMASHING VIEW OF THE JUNGLE, THESE THINGS BELONGED TO US. BUT WE HAD TO LEAVE THE BEAUTIFUL COUNTRY THAT WE OWNED. IT'S SO DISGRACEFUL, AN AFFRONT TO OUR DIGNITY!

"THE NATIVES WEREN'T SO BAD. SOMETIMES YOU HAD TO BEAT THEM A BIT. SOMETIMES THEY GOT LAZY. SOMETIMES THEY GOT IDEAS. BUT WE HAD A BOY IN THE KITCHEN. BY GOD, I SWEAR HE WAS ALMOST LIKE A MEMBER OF THE FAMILY. THOSE WERE THE DAYS."

YOU MIGHT MEET THEM ON THE STREETCAR. YOU MIGHT SEE THEM IN THE STORE. THEY MIGHT STUMBLE ON A PIECE OF JEWELRY, OR HEAR MIRIAM MAKEBA ON THE RADIO. THEN THEIR EYES GET MISTY AND THEY REMINISCE:

"I WOULDN'T GO THERE NOW; LOOK AT THE WAY THEY RUN THEMSELVES. I SAY IT GOES TO SHOW WE WERE RIGHT ALL ALONG. THESE ARE SUCH HARD TIMES, I MISS MY LIFE OF PRIVILEGE. WE HAD SERVANTS. ..."

OH YOU POOR SUFFERING CREATURE, DON'T BEND MY EAR AGAIN. YOU SPEND YOUR OLD AGE WHINING BECAUSE YOU DID NOT GET THE WARNING. DON'T COMPLAIN TO ME. YOU'RE LUCKY TO BE ALIVE. YOU'RE GODDAMN LUCKY YOU GOT YOUR IGNORANT WHITE ASS OUT IN TIME!

REVOLUTION IS NOT PRETTY, SOMETIMES IT'S NOT EVEN BEAUTIFUL. IT'S NOT EVEN ALWAYS JUST, WHEN IT'S JUST TOO LATE.

- J NEO

FALL AGAIN

HERE I FALL AGAIN. I DON'T WANT TO THINK. DON'T WANT TO THINK ABOUT WHERE I'M GOING TO...

WE'RE ON THE PIER. IT'S LATE AND I'M LOST, AND THE BOATS ARE DRIFTING ON THE SHORE SO FAR AWAY. YOU'RE TELLING ME YOUR PROBLEMS AND I LISTEN, I LISTEN TOO DAMN MUCH. WATCH THE BOATS. THEY'RE LEAVING, BUT I'M NOT.

HERE I FALL AGAIN, FALL AGAIN. OUT ON THE SAND IT'S SHIFTING, NEVER STAYING WHERE I WANT TO BE. WHATEVER, I ALWAYS FALL AGAIN. I ALWAYS FALL AGAIN.

LINES MOVING, SHAPES SHIFTING, I CAN'T FIND MY MAP. A VOICE CALLS ME, "COME THIS WAY" JUST LIKE THAT. A VOICE CALLS ME AND I OBEY. EVEN KNOWING THE END OF THE STORY WON'T SAVE ME NOW.

HERE I FALL AGAIN, TAKING MY TINY STEPS IN YOUR FOOTSTEPS. WATCHING YOUR EVERY MOVE FOR A CUE AS ALWAYS, FALL AGAIN. I ALWAYS FALL.

SPEAKING THAT OTHER LANGUAGE, IT'S NOT SO OBSCURE; IT'S THE ONE THAT I WAS TAUGHT SO LONG AGO. I TRY TO EXPLAIN. I TRY BUT IT WON'T LEAVE ME ALONE. LEAVE ME ALONE!

HERE I FALL AGAIN, FALL AGAIN, HERE I FALL AGAIN, OVER AND OVER, DOWN THE STAIRS IT'S DARK DOWN HERE BUT IT'S A PLACE THAT I KNOW WELL. I HOPE YOU'RE ENTERTAINED, WATCHING ME FALL..

- MITZI WALTZ

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ALIAS RECORDS 374 Brannan St. San Francisco, Ca 94107

Effusive thanks to Greg, Becky, Annelise, Phil, Melanie, Carmen Melendez, Jonathan Levy, Delight, Alias, Soma Sync, our past and future friends, and especially Mitzi.

Re: Thank you list on **Reason**: Our old friend Mr. Yarmark's first name is **Mike**. We had not forgotten this. **Honest**. A thousand apologies.

Helicopter & quotations from **None But Ourselves: Masses vs. Media in the Making of Zimbabwe**, Julie Frederikse, Ed. ©1982. Published by Penguin Books.

X-TAL: Mitzi Waltz: Bass, Vocals

Jim Broustis: Guitar, Vocals

J. Neo: Guitar, Vocals,

Horn Arrangement

Mick Freeman: Drums, Vocals

Outside Agitators: Annelise Zamula: Tenor Sax

Phil Smoot: Trumpet

Melanie Clarin: Accordion



South African Broadcasting Corporation,
Midweek TV Programme, 30 September 1981:

(Woman interviewee:) I was a born Rhodesian. I didn't really want to leave. I loved Rhodesia. But for the children here — and, uh, you know, adapting to flat life after being used to a big garden — it's difficult. And servantless — I had three full-time servants in Rhodesia . . .

**John Barritt, insurance agent,
Rhodesian immigrant to South Africa:**

We were sold down the river; the whites in Rhodesia were sold. The country was just handed over, despite the efforts of Mr Ian Smith to create the country he wanted to create and, as far as I'm concerned, it was a happy country to live in. The people were happy in that country — both black and white. There was no discrimination, not one bit. I had a cook-boy for 24 years, he was part of the family, saw my family grow up. All that sort of thing. *(Sighs)* The country was given away. And now, I believe that the government in Zimbabwe is communist. Without a doubt, I don't care what anybody says.

**Eddison Zvobgo, Deputy Secretary,
ZANU Publicity and Information Department:**

The regime's forces can only survive if they are fed with information from the people. Once that source dries up, it becomes an army of occupation. It can move into an area, but its soldiers will not be greeted. They will not be given water. If anything, everybody is anxious to betray them. Once they become an army of occupation, they have lost the war, no matter how much machinery they have. That is what happened in this country.



Brother Fidelis Mukanore, rural youth coordinator:

There was no communication between the blacks and the whites.

All the time, the whites were being told: 'We are fighting against the terrorists and those terrorists are communists.' That was all they were being told and that's all they believed. They didn't know the blacks, to put it bluntly. They knew their cooks, they knew their workers, they saw them, they talked with them but they didn't know them in reality. They would tell their workers, 'You see, these terrorists are terrible,' and their workers would say, 'Oh yes, sure boss, sure, these people are really bad.'

But they didn't know that that very guy would be sending stuff to the guerillas. They didn't know, because they didn't understand them. They thought they were so stupid, but they were the very people who were fighting the war.

So I could understand the whites, why they were bitter, because they were given only one side of the coin. They didn't know what was actually happening in the bush and underground — that the ordinary civilians, including their own cooks and workers — were part and parcel of the liberation struggle.

ISOCYANADES

Larvae Maria/Your Side





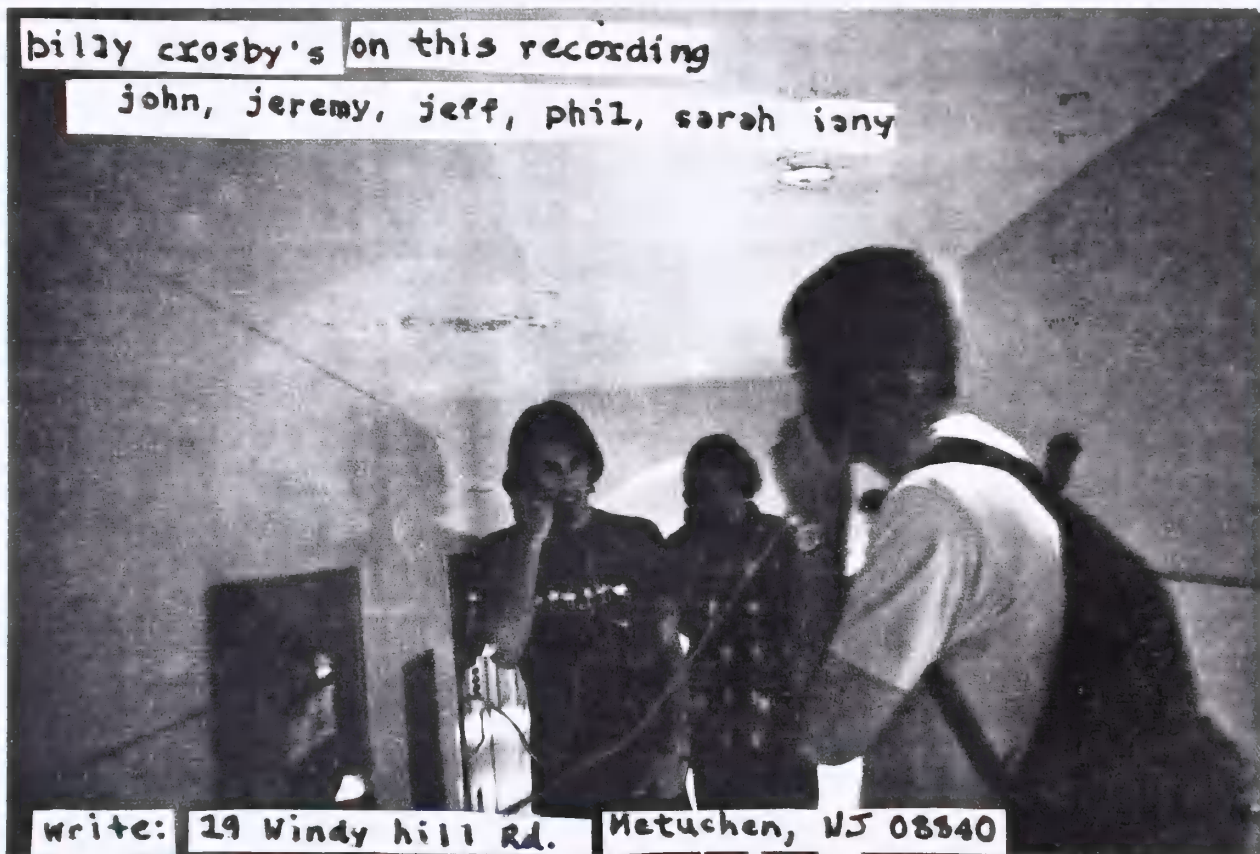
U-34776M



**Recorded and produced by ISOCYANADES.
March 1993. Pressed in Nashville, TN.
Cover produced by KDesigns.**

billy crosby's on this recording

john, jeremy, jeff, phil, sarah isny

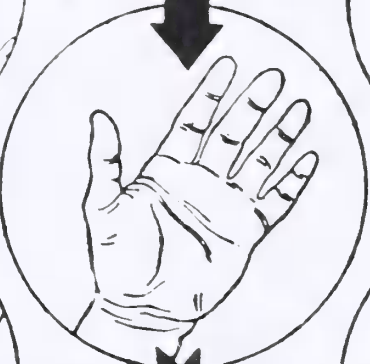


write: 29 Windy hill Rd. Metuchen, NJ 08840

thanks: Sander, Tannis, Mama Crosby, good Ian, Hogan, mysac, squib,
Sarah, brandon for his strap, Adam, Kevin, Alec B., Gabe, Dave, Ryan Crosby,
Dan, Joe + Ed.

meowch

riff no.17
shadow monsters
letter to a dead guy



write us at:
14 IOyAlist ct.
MARKAm, ON
L3P 6Ag CanAdA

thnx to everyone
who supports
the meOWAlution,
you rule

MALCOLM MCLAREN!

DOUBLE DUTCH





DOUBLE DUTCH

b/w

RADIO SHOW (D'YA LIKE SCRATCHIN'?)

ALL OVER THE WORLD
HIGH SCHOOL GIRLS
TAKE TO THE ROPES AND TURN THEM SLOW
STARTS A BEAT AND A LOOP
THEY SKIP AND JUMP THRU THE HOOP
THEY MIGHT BREAK
AND THEY MIGHT FALL
BUT THE GALS FROM NEW YORK CITY
DON'T, THEY JUST START AGAIN
START AGAIN

HEH EBO EBONETTES

EBO EBO EBONETTES
EBO EBO EBONETTES
EBO EBO EBONETTES
EBO EBO EBONETTES

HMM THE GOLDEN ANGELS
AAH THE FORT GREEN ANGELS
THE FIVE TOWN DIAMOND SKIPPERS
THE PLEASURE OF ROPE RIPPERS
THOSE DARK AND LOVELY SKIPPERS
THOSE FIVE TOWN DIAMOND SKIPPERS

SKIP THEY DO'S
THE DOUBLE DUTCH
THAT'S THEM DANCING

EH SWING THOSE ROPES ROUND AND AROUND
ALL THE TEAMS CHANGE YOUR PARTNERS NOW
SOMERSAULT THRU THE HOOP
LEAP TO BEAT THE CLICKS
THAT KEEP ON COMING
HEH WATCH YOUR FEET
TO WIN THE DOUBLE DUTCH
STAY JUMPING

HEH EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES

THE MIGHTY MOTION SKIPPERS
THE PLEASURE OF ROPE RIPPERS
AAH THE DARK AND LOVELY SKIPPERS
HMM MIGHTY MOTION SKIPPERS

THE SKIP THEY DO'S
THE DOUBLE DUTCH
THAT'S THEM DANCING

HEH GIRLS
HOW MANY SKIPS CAN YOU DO?

ALL OVER THE WORLD
HIGH SCHOOL GIRLS
TAKE TO THE ROPES AND TURN THEM SLOW
STARTS A BEAT AND A LOOP
THEY SKIP AND JUMP THRU THE HOOP
THEY MIGHT BREAK
AND THEY MIGHT FALL
BUT THE GALS FROM NEW YORK CITY
DON'T, THEY JUST START AGAIN
START AGAIN

HEH EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES
HEH EBO EBO EBONETTES

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Special thanks to Jumpers Personified & D.D. Dynamites Double Dutch Teams.

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STEREO
45 RPM





LET ME SEE YOUR I.D.
SUN CITY

ARTISTS UNITED AGAINST APARTHEID

B50026

RAP

ARTISTS UNITED AGAINST APARTHEID

From the Album

SUN CITY

SIDE A

LET ME SEE YOUR I.D. (STREET MIX)

SIDE B

LET ME SEE YOUR I.D. (ALBUM MIX)

FEATURING:

RAY BARRETTO · BIG YOUTH · KURTIS BLOW
DUKE BOOTEE · JIMMY CLIFF · MILES DAVIS
THE FAT BOYS · PETER GARRETT
GRANDMASTER MELLE MEL · MALOPOETS
SONNY OKOSUNS · SCORPIO
GIL SCOTT-HERON · TALL E · PETER WOLF

Ray Barretto appears courtesy of Fania Records, Kurtis Blow appears courtesy of Polygram Records, Jimmy Cliff appears courtesy of Columbia Records, Miles Davis appears courtesy of CBS Records, The Fat Boys appear courtesy of Buddha Records, Peter Garrett appears courtesy of Columbia Records, Grandmaster Melle Mel appears courtesy of Sugarhill Records, Malopoets appears courtesy of EMI Records, Sonny Okosuns appears courtesy of EMI/Nigeria Records, Peter Wolf appears courtesy of EMI/America

MIXED BY

Frank Sotelo, Chris Lord Alge
at Power Station Studios,
Aldo Martin and Jay Buswell
at Unique Studios

ADDITIONAL PRODUCTION ENGINEERS

Chris Lord-Alge
Jay Buswell
John Genshaft

EDITED BY

Aldo Martin
Albert Cabrera
Keith Leblanc

DRUM PROGRAMMING

Little Steven
(aka Newbeat)
with Little Steven

BASS GUITAR

David Winters

KEY BOARDS

Alvin Karpis

CUNGA

Ray Barretto

TRUMPET

Miles Davis

SCRATCHING

D.J. Dimes

COVER DESIGN

April Dunlap
Ruppel & Scher

BACKGROUND VOCALS BY

Annie Brody Duke

The artist royalties from this record are going to The Africa Fund, a charitable trust based in New York City and registered with the United Nations. The income will benefit political prisoners and their families in South Africa, educational and cultural projects in South African exiles, and educational projects of anti-apartheid groups in the United States. Additional tax-deductible contributions to further projects may be sent to:

The Africa Fund 198 Broadway New York, NY 10038

PRODUCED BY LITTLE STEVEN AND ARTHUR BAKER





BEANIE FOR PEACE



Conscious
Decision

Beanie the Singing Dog

WITH THE BEANETTES



Beanie For Peace

*Beanie's a dog who sings for peace.
Until it comes, her voice will never cease.
In this mad world, where people kill
for land,
What's so crazy about a dog who takes
a stand?*

Beanie for peace

*All the animals on our planet have a
song,
Just like we have a song in our hearts.
Let's sing it together.*

Beanie for peace

*She's an old dog, she don't want war.
She lives life gently.*

Beanie for peace



© David Klein, 1982

Side A. Beanie for Peace

Side B. Fast Beanie's Blues

Words and music by David Klein

Lead vocals: Beanie The Singing Dog,
Jasper McGruder

Produced by: Patrick Brennan

Engineered by: Dean Restum

Recorded: June 23, 1982 at Westroom Recording,
N.Y.C.

Dedicated to: Tessa Sweet Bear Adamson Klein

Photography by: Elizabeth C. Adamson

Conscious Decision® Records
59 East 4th Street
N.Y., N.Y. 10003

For Your Own
**Beanie T-Shirt or
Beanie For Peace T-Shirt**

Send \$10.00 Adults
\$ 7.00 Children

State Size (Kids: Infants, S, M, L
Adults: S, M, L, XL)

White 100% Cotton
(Please allow 3-4 weeks delivery)



Conscious Decision® Records

















































"TWINE TIME" (Twine)

DISCOTEK

SEEBURG SPOTLITE BAND

STEREO

"CHICKEN BACK" (Hitchhiker)

MULTI-TRACK STEREO ... FOR LISTENING OR DANCING







ARISTA DANCE COLLECTION VOL. 1

dance now!!!

AL-8676-SA Compilation © 1991 Arista Records, Inc.



ARISTA'S DANCE COLLECTION VOL. 1

dance now!!

AL-8676-SB Compilation © 1991 Arista Records, Inc.

LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 1

05(9935)00416

Lado 1

1 MAMA VIEJA (L. Bayardo) - 2 A QUE VOLVER (Marta Mendicente-Eduardo Falú) - 3 LA NOCHERA (J. Dávalos-E. Cabeza) - 4 PRENDA QUERIDA (Recop. Hermanos Abalos) - 5 CHIQUILIN (Roberto Cambaré) - 6 VIENE CLAREANDO (A. Yupanqui-S. Aredes) - País de origen de todos los temas Argentina

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LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 1

05(9935)00416

Lado 2

1 EL ARRIERO VA (A. Yupanqui) - 2 P'AL CARNAVAL
(Agustín Carabajal) - 3 PAISAJE DE CATAMARCA (Polo
Giménez) - 4 UNA LAGRIMA (Recop. de los Hermanos
Aramayo) - 5 CRIOLLITA SANTIAGUENA (A. Chazarreta-
A. Yupanqui) - 6 LA COLORADA (A. Yupanqui)

País de origen de todos los temas Argentina

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PUBLICA Y DE RADIODIFUSION RESERVADOS

LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 2

05(9935)00417

Lado 1

1 LA LOPEZ PEREIRA (A. Chazarreta) - 2 ZAMBA DEL
CHALCHALERO (J. Dávalos-Los Chalchaleros) - 3 LA
RAQUEÑA (A. Yupanqui) - 4 ALMA SALTEÑA (Oscar
Valles-Ernesto Cabeza) - 5 LA LLORONA (J. L. Padula-
G. Coria Peñaloza) - 6 A USTEDES (Juan Carlos Saravia)
País de origen de todos los temas Argentina

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LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 2

05(9935)00417

Lado 2

1 LUNA TUCUMANA (A. Yupanqui) - 2 CORAZONES
PARTIDOS (José Razzano-Saul Salinas) - 3 LA RUANA (Luis
Carlos González-José Mañas) - 4 SAPO CANCIONERO
(Jorge H. Chagra-Nicolás-Toledo) - 5 LA ANDARIEGA
(A. Yupanqui) - 6 VIVO EN TU AMOR (Ernesto
Cabeza-Jaime Dávalos) - País de origen de todos
los temas Argentina

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LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 3

05(9935)00418

Lado 1

1 DE MI ESPERANZA (Luis Morales) - 2 YO VENDO UNOS
OJOS NEGROS (Tonada Popular Chilena) - 3 ENTRE SAN
JUAN Y MENDOZA (Carlos Montbrum-Ocampo-Hernán
Videla Flores) - 4 DE MI MADRE (Chango Rodríguez)
5 A LOS BOSQUES YO ME INTERNO (Motivo Popu-
lar) - 6 EL ARBOL (A. Yupanqui) - País de origen
de todos los temas Argentina

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PUBLICA Y DE RADIOTRASMISION RESERVADOS

LOS CHALCHALEROS GRANDES EXITOS

DISCO No. 3

05(9935)00418

Lado 2

1 LLORARE (Recop. Gustavo Leguizamón) - 2 TU QUE
PUEDES VUELVETE (A. Yupanqui) - 3 ENGAÑERA
(Julio A. Jerez) - 4 LA FLOR DE LA CANELA (Chabuca
Granda) - 5 EL COCHERITO (Chilena Popular Salteña)
6 ANORANZAS (J. Jerez) - País de origen de todos
los temas Argentina

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Russell Library
Middletown, Conn.



CARNATIC MUSIC OF INDIA
SUNG BY JON HIGGINS

STEREO

ST-10501
(ST-X-1-10501)

1. VIRIBONI (Varnam) (PD-6:17)

Adiyappiah

Raga: Bhairavi Tala: Ata

2. ENNERAMUM (PD-4:36)

Gopalakrishna Bhairavi

Raga: Daraganadhari Tala: Adi


3. TYAGARAJA YOGA VAIBHAVAM

(PD-9:50)

Dikshitar

Raga: Anandabhairavi Tala: Rupaka

(Recorded in India)

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M.  MARCA REG. • U. S. PAT NO. 2,631,839



CARNATIC MUSIC OF INDIA
SUNG BY JON HIGGINS

STEREO

ST-10501
(ST-X-2-10501)

2

1. BROCHEVAREVARU
(PD-12:17)

Tyagaraja

Raga: Spandanam Tala: Adi

2. KRISHNA NI DEGA NE BARO
(PD-7:15)

Traditional

Raga: Yaman Tala: Misra Chapu

(Recorded in India)

MFD. BY CAPITOL RECORDS, INC.

U.S.A.T.M.



MARCA REG.

U.S.

PAT. NO.

2,631,859



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Tel: (305)966-4744

Arr. & Prod. by
STEELY & CLEVIE
For S & C Productions

W H E N
(N.JACKSON/W.JOHNSON/C.BROWN)

T I G E R

- 1. ORIGINAL MIX**
- 2. VERSION**

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Tel: (305)966-4744

VPRD-870-B



**Arr. & Prod. by
STEELY & CLEVIE
For S & C Productions**

W H E N (N.JACKSON/W.JOHNSON/C.BROWN) T I G E R

**1.HIP HOP MIX
2. VERSION**

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ICHIBAN

RECORDS

P. O. Box 724677 Atlanta, Ga. 30339 (404) 926-3377

CHICK WILLIS

SIDE ONE

ICH-1029



NOW!

- 1 - I WANT A BIG FAT WOMAN 4:03
(Robert Willis/Koke Moke & Noke Music (BMI))
 - 2 - FOR YOUR PRECIOUS LOVE 4:15
(Jerry Butler, Richard Brooks, Arthur Brooks)
Sunflower Music
 - 3 - WHAT HAVE YOU GOT ON ME 3:28
(Robert Willis) Birshenan Music (BMI)
 - 4 - STOOP DOWN '88 6:48
(Robert Willis) Koke Moke & Noke Music (BMI)
- Produced by: Gary B. B. Coleman





ICHIBAN

RECORDS

P. O. Box 724677 Atlanta, Ga. 30339 (404) 926-3377

CHICK WILLIS

SIDE TWO

ICH-1029



NOW!

- 1 - I WANT TO PLAY WITH YOUR POODLE 3:51
(Trad. Arrangement by Robert Willis)
Koke Moke & Noke Music (BMI)
- 2 - IT'S ALL OVER 5:16
(Copyright Control)
- 3 - I CAN'T STOP LOVING YOU 3:27
(Don Gibson) Acuff-Rose Music (BMI)
- 4 - GARBAGE MAN 6:05
(Trad. Arrangement by Robert Willis)
Koke Moke & Noke Music (BMI)
Produced by: Gary B. B. Coleman

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Starline

MORE OF THE HARD STUFF THE DUBLINERS

33 $\frac{1}{3}$
SMLP 5 A
STEREO

© 1967

SRS 5155

1. **MUIRSHEEN DURKIN'** (Trad. arr. The Dubliners)
Chappell Solomon Ltd.
2. **POOR OLD DICEY RILEY** (Behan) Coda Music Ltd.
3. **A NATION ONCE AGAIN** (Davis - arr. Behan)
Chappell Solomon Ltd.
4. **WHISKEY IN THE JAR** (Trad. arr. The Dubliners)
Chappell Solomon Ltd.
5. **THE OLD TRIANGLE** (Behan)
Keith Prowse Music Publishing Company Ltd., KPM
6. **A PUB WITH NO BEER** (Parsons) Good Music Ltd.
7. **KELLY, THE BOY FROM KILLAN** (Trad. arr. The Dubliners)
Chappell Solomon Ltd.

EMI

Starline

**MORE OF THE HARD STUFF
THE DUBLINERS**

33 $\frac{1}{3}$

SMLP 5 B

STEREO

(P) 1967

SRS 5155

2

1. **CROPPY BOY** (Trad. arr. The Dubliners)
2. **SULLIVAN JOHN** (Trad. Words Dunne)
3. **COME AND JOIN THE BRITISH ARMY** * (Trad. arr. Behan)
4. **THE HERRING** (Arr. The Dubliners)
5. **MORMON BRAES** (Trad. arr. The Dubliners)
6. **DRINK IT UP MEN** (Meek - arr. The Dubliners)
7. **MALONEY WANTS A DRINK** (Behan)

Chappell Solomon Ltd. * Coda Music Ltd.



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THE PERSUASIONS**

1. **BUFFALO SOLDIER**
(Barnes-Smith-Lewis) BMI 3:10

Stereo

ST-872
(ST 1-872)

2. **GOOD TIMES** (Sam Cooke) BMI 2:39
3. **I COULD NEVER LOVE ANOTHER**
(After Loving You) BMI 3:30
(Whitfield-Strong-Penzabene)

Side 1

4. **TEMPTS JAM: 3:27**
a. **DON'T LOOK BACK**
(W. Robinson-R. White) BMI
b. **RUNAWAY CHILD, RUNNING WILD**
(N. Whitfield-B. Strong) BMI
c. **CLOUD NINE**
(N. Whitfield-B. Strong) BMI
5. **PEOPLE GET READY**
(Curtis Mayfield) BMI 3:33

**PRODUCED BY
DAVID DASHEV/
ERIC MALAMUD**

Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.

Capitol® Marca Reg. • U.S. Pat. No. 2,631,859

Capitol.

STREET CORNER SYMPHONY THE PERSUASIONS

1. CHRISTIAN'S AUTOMOBILE
(J. Archie) BMI 2:02

Stereo

ST-872
(ST 2-872)

Side 2

2. THE MAN IN ME
(Bob Dylan) ASCAP 3:04
3. BE GOOD TO ME BABY
(Johnny Baylor) BMI 2:14
4. SO MUCH IN LOVE
(Jackson-Stragis-Williams) BMI 2:10
5. Medley: 3:45
- a. HE AIN'T HEAVY, HE'S MY BROTHER
(B. Scott-B. Russell) ASCAP
- b. YOU'VE GOT A FRIEND
(Carole King) BMI

PRODUCED BY
DAVID DASHEV/
ERIC MALAMUD

Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.

Capitol • Marca Reg. • U.S. Pat. No. 2,631,859

RECORDINGS FOR **VANGUARD** THE CONNOISSEUR

**THE BEST OF
BUFFY SAINTE-MARIE**

1. **SOULFUL SHADE OF BLUE** 2:14
Gypsy Boy Music, ASCAP
2. **SUMMER BOY** 2:39
Gypsy Boy Music, ASCAP
3. **UNIVERSAL SOLDIER** 2:15
Woodmere Music, BMI

VSD-3-A
XSV 222447

Side One

4. **BETTER TO FIND OUT FOR YOURSELF** 2:12
Caleb Music, ASCAP
 5. **COD'INE** 5:01
Gypsy Boy Music, ASCAP
 6. **HE'S A KEEPER OF THE FIRE** 3:20
Caleb Music, ASCAP
- All songs are by Buffy Sainte-Marie

Copyright 1970
Vanguard Recording Society Inc., N.Y.
Recorded in U.S.A.



STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE BEST OF
BUFFY SAINTE-MARIE

1. TAKE MY HAND FOR A WHILE 2:35
Buffy Sainte-Marie; Gypsy Boy Music, ASCAP
2. GROUND HOG 2:13
Trad., arr. Buffy Sainte-Marie;
Gypsy Boy Music, ASCAP

VSD-3-B
XSV 222448

Side Two

3. THE CIRCLE GAME 2:51
Joni Mitchell; Siquomb Music, BMI
4. MY COUNTRY 'TIS OF THY PEOPLE YOU'RE
DYING 6:49
Buffy Sainte-Marie; Gypsy Boy Music, ASCAP
5. MANY A MILE 2:42
Patrick Sky; Rabelaisian Music, BMI

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Vanguard Recording Society Inc., N.Y.
Recorded in U.S.A.



STEREO

VANGUARD

THE BEST OF BUFFY SAINTE-MARIE

1. UNTIL IT'S TIME FOR YOU TO GO 2:27
Gypsy Boy Music, ASCAP
2. ROLLING LOG BLUES 3:28
(Chorus by Lottie Kimrough) Gypsy Boy Music, ASCAP
3. GOD IS ALIVE, MAGIC IS AFOOT 4:46
Words by Leonard Cohen
Gypsy Boy Music, ASCAP; Stranger Music, BMI

VSD-4-A
KSV 222449

Side One

4. GUESS WHO I SAW IN PARIS 2:25
Caleb Music, ASCAP
5. PINEY WOOD HILLS 3:04
Gypsy Boy Music, ASCAP
6. NOW THAT THE BUFFALO'S GONE 2:45
Gypsy Boy Music, ASCAP

All songs, words and music by
Buffy Sainte-Marie except as otherwise noted

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Vanguard Recording Society Inc., N.Y.
Recorded in U.S.A.



STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE BEST OF
BUFFY SAINTE-MARIE

1. CRIPPLE CREEK 1:45
Gypsy Boy Music, ASCAP
2. I'M GONNA BE A COUNTRY GIRL AGAIN 2:57
Gypsy Boy Music, ASCAP
3. THE VAMPIRE 2:05
Caleb Music, ASCAP

VSD-4-B
XSV 222450

Side Two

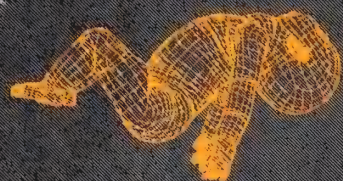
4. LITTLE WHEEL SPIN AND SPIN 2:26
Gypsy Boy Music, ASCAP
 5. WINTER BOY 2:10
Gypsy Boy Music, ASCAP
 6. LOS PESCADORES 2:01
Gypsy Boy Music, ASCAP
 7. SOMETIMES WHEN I GET TO THINKIN' 2:59
Gypsy Boy Music, ASCAP
- All songs by Buffy Sainte-Marie

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Vanguard Recording Society Inc., N.Y.
Recorded in U.S.A.



STEREO

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RAVER BABY

DADY 10

10

<a>

dj hixxy

lost boy
(creatures of the night)

MADE IN ENGLAND

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RAVER BABY

BABY 18

18

<aa>

dj hixxy

nothing

MADE IN ENGLAND



EV 60

evolutionrecords

SCOTT BROWN & BRISK

a logo side chase b this side do not attempt

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33rpm

EV
60

FAZE FREAK

☆☆☆☆ RECORDS ☆☆☆☆

PRESENTS FRISKY
"CLEARLY NOW" FEAT. DANIELLA



FAZE 1

logo side: dj brisk remix
info side: dj ham remix
written by m marks
vocals by d delmonte
published by stage 1000
© & © 1999

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FAZE FREAK
★ ★ ★ ★ ★ RECORDS ★ ★ ★ ★ ★

★ ★ ★ ★ ★ RECORDS ★ ★ ★ ★ ★
FAZE FREAK



NAKATOMI

CHILDREN OF THE NIGHT

A
side

PCH T 001 P

33 RPM

© 1996 Zomba Records Limited

PROMO ONLY
NOT FOR RESALE

1. XXL Version (6:25)
2. Radio Edit (4:00)

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NAKATOMI

CHILDREN OF THE NIGHT

B
side

PGH T 001 P

33 RPM

© 1996 Zomba Records Limited

PROMO ONLY
NOT FOR RESALE

1. Lean Mean Ravemachine Remix (5:40)
2. Fukatsu Vibes (4:48)

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TEN WHITE
RECORDINGS

TECHNO

OPT 001 A

WONDERLAND

RAVER'S CHOICE

TEN WHITE
Recordings
+
RAVER'S CHOICE
TECHNO

OPT 001 B

WONDERLAND

Written and produced by STEVE SMEETH.
Massive thanks to DJ VIBES.
For all info TEL:0831-399-999.

KEEPING REAL HARDCORE ALIVE

THE SIXTH DAY

SIDE 1



LIGHT

33 $\frac{1}{3}$ rpm

STEREOPHONIC

1. I'M FREE (Markham)
(Sacred Songs-ASCAP-1:35)
2. MY FRIEND (Drake-Shirl)
(George Paxton, Inc.-1:44)
3. RESURRECTION (Truth of Truths) (Stoecklein)
(Checkmate Music-3:45)
4. NOBODY CARED (Hayford)
(Lillenas Publishing Co.-SESAC-2:43)
5. Spiritual Medley: KUM BAH YAH; NOBODY KNOWS
THE TROUBLE I'VE SEEN; MY LORD'S GETTIN'
US READY & WADE IN THE WATER (Spiritual)
(P.D.-4:21)

© 1974 LEXICON MUSIC, INC.

LS-5641-LP

(LS 1-5641)

LEXICON MUSIC, INC. WACO, TEXAS

THE SIXTH DAY

SIDE 2



LIGHT

33 1/3 rpm

STEREOPHONIC

- 1. THANK YOU LORD (Sykes)
(Singspiration, Inc.-SESAC-1:46)**
- 2. PUT A LITTLE LOVE IN YOUR HEART (Holiday-Myers-DeShannon) (United Artists Publishing-ASCAP-2:15)**
- 3. Gospel Medley: MORE LOVE TO THEE (P.D.); TURN YOUR EYES UPON JESUS (Lemmel) (Singspiration, Inc.-SESAC); I HAVE DECIDED TO FOLLOW JESUS (Spiritual) (Zondervan Music-BMI) 4:08**
- 4. PRESERVE ME, OH GOD (Kobielush)
(Lexicon Music, Inc.-ASCAP-1:26)**
- 5. SCRIPTURE READING — :32**
- 6. BENEDICTUS (Lassus)
(P.D.-1:06)**

**© 1974 LEXICON MUSIC, INC.
LS-5641-LP
(LS 2-5641)**

LEXICON MUSIC, INC. WACO, TEXAS

JOHNNIE TAYLOR
EARGASM

PC 33951
STEREO

SIDE 1
AL 33951
© 1976 CBS Inc.

1. DISCO LADY 4:25 -H. Scales - L. Vance - D. Davis-
2. PLEASE DON'T STOP (THAT SONG FROM
PLAYING) 2:55 -D. Davis-
3. DON'T TOUCH HER BODY (IF YOU CAN'T
TOUCH HER MIND) 3:13 -D. Davis-
4. I'M GONNA KEEP ON LOVING YOU
4:00 -R. Morris - D. Davis-
5. YOU'RE THE BEST IN THE
WORLD 3:18
-N. Toney-

COLUMBIA
MARCAS REG. PRINTED IN U.S.A.

JOHNNIE TAYLOR
EARGASM

PC 33951
STEREO

SIDE 2
BL 33951
© 1976 CBS Inc.

1. RUNNING OUT OF LIES 4:50 -P. Jordan-
2. SOMEBODY'S GETTIN' IT 4:01
-C. Jones - C. Colter - D. Davis-
3. IT DON'T HURT ME LIKE IT USED TO 3:13
-P. Jordan - H. Ross-
4. PICK UP THE PIECES 4:50
-D. Davis - K. Barker -
F. Briggs-

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FEATURING
THEIR HIT SINGLES

**"I DON'T
WANNA LOSE
YOUR LOVE"
"FLOWERS"**



Produced by
Maurice White
and the late
Charles Stepney

34163

BURBANK, HOME OF WARNER BROS. RECORDS



CIRCLES
MARY TRAVERS

Produced by TERRY CASHMAN and TOMMY WEST
for Cashwest Productions, Inc.

String Arrangements by TERENCE P. MINOGUE and GENI SACKSON

BS 2795
(S40,809)

SIDE
I

1. CIRCLES (Harry Chapin) 3:51
American Broadcasting Music, Inc. - ASCAP
2. SO CLOSE (Jake Holmes) 3:42
Out of Business Publishing, Ltd. - ASCAP
3. GOIN' BACK (Gerry Goffin and Carole King) 3:32
Screen Gems-Columbia Music, Inc. - BMI
4. HOUSE AT POOH CORNER (Ken Loggins) 3:22
American Broadcasting Music, Inc. - ASCAP
5. IS IT REALLY LOVE AT ALL? 3:56
(Eric Andersen) Wind and Sand Music -
ASCAP

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Records Inc.

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BURBANK, HOME OF WARNER BROS. RECORDS



**CIRCLES
MARY TRAVERS**

Produced by TERRY CASHMAN and TOMMY WEST
for Cashwest Productions, Inc.

String Arrangements by TERENCE P. MINOGUE and GENI SACKSON

BS 2795
(\$40,810)



**SIDE
II**

1. **SIMPLE SONG** (Jim Dawson) 4:30
Sweet City Songs, Inc./Kama Rippa Music, Inc. - ASCAP
2. **CATCH THE RAIN** (Henry Gross) 4:02
American Broadcasting Music, Inc. - ASCAP
3. **THE LIGHT OF DAY** (Jim Dawson) 1:54
Sweet City Songs, Inc. - ASCAP
4. **I'LL HAVE TO SAY I LOVE YOU IN A SONG** 2:33
(Jim Croce) Blendingwell Music, Inc./American
Broadcasting Music, Inc. - ASCAP
5. **I AM YOUR CHILD** (Barry Manilow) 2:10
Kamikazee Music - BMI
6. **SIMPLE SONG (REPRISE)** (Jim Dawson) 1:24
Sweet City Songs, Inc./Kama Rippa Music, Inc.
ASCAP

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Records Inc.

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THE IRISH TRADITION

Side One
33 1/3 RPM

Time 18:30
OVLS - 69 - 1

1. OVER THE BAR
2. TOMMY TOURIST (*O'Brien*)
3. MATTIE GROVES
4. McNAMARA'S BAND
5. FOUR GREEN FIELDS (*Maken*)
6. BANISH MISFORTUNE

THE IRISH TRADITION

Side Two
33 1/3 RPM

Time 19:50
OVLS - 69 - 2

1. **AS I ROVED OUT**
2. **G. TO F. (*Reel*)**
3. **MOLLY MALONE / *The Moonshiner***
4. **DONALD WHERE'S YOUR TROUSERS**
5. **DANNY BOY**
6. **THE DARBY RAM**

high-fidelity
WORLD-PACIFIC

THE SOUND OF THE SITAR

RAV. SHANKAR

SIDE 1

WP 1434 A

1

1. RAGA MALKAUNS:
ALAP; 10:00
JOR: 10:45

Ravi Shankar
Metric Music Co.
BMI

high-fidelity
WORLD-PACIFIC

THE SOUND OF THE SITAR
RAVI SHANKAR

SIDE 2

WP 1434 B

2

1. TALA SAWARI (Tabla Solo) 7:20
2. PAHARI DHUN 12:30

Ravi Shankar
Metric Music Co.
BMI

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

"THE ALBUM"

1. LET ME!

Paul Revere & The Raiders
Featuring Mark Lindsay

STEREO

33 1/3 RPM

Side 1

CSS 1217

XSV 148401

2. TIRED OF WAITING

The Flock

3. THERE MUST BE SOMEONE

The Byrds

4. SIMPLE MAN

Gary Puckett & The Union Gap

5. LISTEN

The Chicago Transit
Authority



"Columbia"



Marcas Reg. Printed in U. S. A.



COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

"THE ALBUM"

1. WAKE UP
The Chambers Brothers

STEREO
33 1/3 RPM
Side 2

CSS 1217
XSV 148402

2. SOMEBODY'S WATCHING YOU
Sly & The Family Stone
3. MISS LUCY
Pacific Gas & Electric
4. POOR RICHARD
Spirit
5. SKY SONG
Illinois Speed Press

® "Columbia"  Marks Reg. Printed in U. S. A.



MIRAGE

THE SYSTEM SWEAT

90062-1
STEREO

SIDE ONE

1. SWEAT (7:13)
2. YOU ARE IN MY SYSTEM* (5:57)
3. IT'S PASSION (7:28)

Produced, arranged, composed & performed by
David Frank & Mic Murphy for Science Lab Productions

All songs published by Green Star Music, Inc./
Science Lab Music, ASCAP.

All songs © 1983 Mirage Records Inc.
except * © 1982 Mirage Records Inc.

ST-WTG-825123-AR

DIST. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.



A WARNER COMMUNICATIONS COMPANY

MIRAGE

THE SYSTEM SWEAT

90062-1
STEREO

SIDE TWO

1. STAND UP AND CHEER (5:45)
2. I WON'T LET GO (5:27)
3. GO FOR WHAT U KNOW (5:37)
4. NOW I AM ELECTRIC* (4:06)

Produced, arranged, composed & performed by
David Frank & Mic Murphy for Science Lab Productions

All songs published by Green Star Music, Inc./
Science Lab Music, ASCAP.

All songs © 1983 Mirage Records Inc.
except * © 1982 Mirage Records Inc.

ST-WTG-825124-AR

DIST. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.



A WARNER COMMUNICATIONS COMPANY

MAINSTREAM

* TRADE MARK OF RED LION PRODUCTIONS, LTD., INC.



**A RED LION
PRODUCTION**

MRL 368

Side 1

STEREO

**Master No.
MRL 368 A**

**DRIFTIN' BLUES
CHARLES BROWN**

1. **DRIFTIN'** 3:59
(Charles Brown: Travis Music BMI)
2. **OUR DAY WILL COME** 3:10
(Hilliard-Garson: Leeds Music ASCAP)
3. **GO AWAY LITTLE GIRL** 4:35
(Goffin-King: Screen Gems-Columbia BMI)
4. **DAYS OF WINE AND RUSES** 3:30
(Mancini-Mercer: Warner Bros. ASCAP)
5. **MY SILENT LOVE** 3:20
(Suesse-Heyman: Famous Music ASCAP)

A Product of Mainstream Records, Inc. • 1700 Broadway • New York, N.Y. 10019 • Made in USA

MAINSTREAM

TRADE MARK OF RED LION PRODUCTIONS, LTD., INC.



**A RED LION
PRODUCTION**

**MRL 368
Side 2**

STEREO

Master No.
MRL 368 B

**DRIFTIN' BLUES
CHARLES BROWN**

1. **SINCE I FELL FOR YOU** 4:15
(Buddy Johnson: Warner Bros. ASCAP)
2. **MORE** (Theme From Mondo Cane) 2:30
(Ortolani-Oliviero-Newell: E.B. Marks BMI)
3. **SO LONG** 2:58
(Morgan-Melsher-Harris: Shapiro-Bernstein ASCAP)
4. **YOU ARE MY FIRST LOVE** 2:50
(Roberts-Powell: Princess Music ASCAP)
5. **TO YOU MY LOVE** 3:43
(Germaine Bazzel: Marzique Music BMI)

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STEADY B

1065-1-JD

1065-1-JD-1

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PRODUCTIONS LTD.

STEREO
SIDE 1
33 $\frac{1}{3}$ RPM

1. DON'T DISTURB THIS GROOVE (Album Mix) 4:19
(L. Goodman-W. McGlone)
2. DON'T DISTURB THIS GROOVE (Extended Mix) 6:05
(L. Goodman-W. McGlone)
3. DON'T DISTURB THIS GROOVE (Instrumental) 4:24
(L. Goodman-W. McGlone)

(from the forthcoming album, "What's My Name", 1060-1-J)

PRODUCED & MIXED BY LAWRENCE GOODMAN FOR POP ART PRODUCTIONS

ENGINEER & ASSISTANT MIXER: JOE "THE BUTCHER" NICOLO

STUPID CUTS BY: TAT MONEY

2, MIXED BY JOE "THE BUTCHER" NICOLO AT
BATTERY STUDIOS LONDON

ZOMBA ENTERPRISES INC., ASCAP
AN ORIGINAL SOUND RECORDING MADE BY
ZOMBA PRODUCTION LIMITED

MANUFACTURED BY RCA RECORDS WFO, NY



STEADY B

1065-1-JD

1065-1-JD-A

© 1987 ZOMBA
PRODUCTIONS LTD.

STEREO
SIDE A
33 $\frac{1}{3}$ RPM

- | | |
|--|------|
| 1. WHAT'S MY NAME (Extended Mix)
(W. McGlone) | 5:16 |
| 2. WHAT'S MY NAME (Album Mix)
(W. McGlone) | 4:01 |
| 3. WHAT'S MY NAME (Instrumental)
(W. McGlone) | 4:12 |

(from the forthcoming album "What's My Name", 1060-1-J)

PRODUCED & MIXED BY LAWRENCE GOODMAN FOR POP ART PRODUCTIONS
ENGINEER & ASSISTANT MIXER: JOE "THE BUTCHER" NICOLO
STUPID CUTS BY: TAT MONEY

1, MIXED BY JOE "THE BUTCHER" NICOLO AT
BATTERY STUDIOS LONDON

ZOMBA ENTERPRISES INC., ASCAP

AN ORIGINAL SOUND RECORDING MADE BY
ZOMBA PRODUCTION LIMITED

MANUFACTURED BY RCA RECORDS NYC, NY

POWER HOUSE

Produced By
George Phang
Tel: 61204/62036
Sonic Sounds

SIDE A
MADE IN
JAMAICA

(P) 1987

(C) 1987

NEW

DON'T HURT MY FEELINGS

(F. McGregor)

FREDDIE MCGREGOR

DISTRIBUTED BY SONIC SOUNDS 25 RETIREMENT ROAD, KINGSTON 6

POWER HOUSE

Produced By
George Phang
Tel: 61204/62036
Sonic Sounds

SIDE B
MADE IN
JAMAICA
(P) 1987
(C) 1987

VERSION

DISTRIBUTED BY SONIC SOUNDS 25 RETIREMENT ROAD, KOWLOON

RECORDS.

**Eagle's
& Nest**



Dist. By
EAGLES NEST RECORDS
(215) 473-7248
(718) 756-7004

Produced by
JOHN T.
Executive Producer
K. MITCHELLS

EN 001

45 R.P.M.

A SIDE
SLUGGY MEDLEY
SLUGGY

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RECORDS.

Eagle's Nest



Dist. By
EAGLES NEST RECORDS
(215) 473-7248
(718) 756-7004

Produced by
JOHN T.
Executive Producer
K. MITCHELLS

EN 001

45 R.P.M.

WONDER STRIKES AGAIN

(SLEEPY WONDER)

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ADMIRAL

PLUG SIDE

PROMOTIONAL
COPY

BEACON HILL
MUSIC CORP.
BMI 6624

PLUG SIDE

ADMIRAL 770

TIME: 2:00

ARRANGED AND
PRODUCED FOR
CONTEMPO RECORDS
BY RICHARD WOLFE

BE MY VALENTINE

(LARRY KUSIK - RICHARD WOLFE)

ARTHUR GODFREY

CONDUCTED BY JOHNNY PARKER

ADMIRAL

PROMOTIONAL
COPY

BEACON HILL
MUSIC CORP.
BMI 6625

ADMIRAL 770

TIME: 1:27

ARRANGED AND
PRODUCED FOR
CONTEMPO RECORDS
BY RICHARD WOLFE

THE WONDERFUL THING ABOUT LOVE

LARRY KUSIK - RICHARD WOLEX

ARTHUR GODFREY

CONDUCTED BY JOHNNY PARKER

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U. S. PAT. OFF.—MARCAS REGISTRADAS

RCA VICTOR

45 EXTENDED PLAY

EPA 549

(E4PW-0009)



"HIS MASTER'S VOICE"

1—ISTANBUL—*Mambo*
(Not Constantinople) (Nat Simon—Jimmy Kennedy)

2—NO OTHER LOVE—*Mambo*
(from the musical prod. "Me and Juliet")
(Oscar Hammerstein II—Richard Rodgers)

Noro Morales and his Orchestra
Sax Solo: Les Clarke

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J. MADE IN U.S.A.

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U. S. PAT. OFF.—MARCAS REGISTRADAS

RCA VICTOR

45 EXTENDED PLAY

EPA 549
(E4PW-0010)



"HIS MASTER'S VOICE"

- 1—THE TERRY THEME—*Mambo*
(from "Limelight") (Chaplin)
2—THE SHEIK OF ARABY—*Mambo*
(Wheeler-Smith-Snyder)
Noro Morales and his Orchestra
1. Trombone Solo: Warren Covington
2. Trombone Solo: Will Bradley

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.

mil mascaras



side a

the end result
twelfth

SPR 002

33 rpm

side b

anglican hunt



waiting for
the punchline



sociopath records

THE STAND

45 RPM

Engineered & Produced

By

Dave Ivory

Iris Sound

Stereo

Time: 2:29

F/W 23058-A

HEART ATTACK

Scott McClatchy

© 1984

The Manor, P.O. Box 301

Haverford, Pa.

THE STAND

45 RPM

Engineered & Produced
By
Dave Ivory
Iris Sound

Stereo
Time: 2:54
F/W 23058-B

WALK LIKE A MAN
Scott McClatchy

© 1984

The Manor, P.O. Box 301
Haverford, Pa.

KAZBAH
RECORDS



SHOT 1

Copy./Pub.
Shooters 1989.

SIDE A

45RPM
STEREO

ONE DAY AT A TIME..

(Troubleshooters)
TROUBLESHOOTERS.

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KAZBAH
RECORDS



SHOT 1

Copy./Pub.
Shooters 1989.

SIDE AA

45RPM
STEREO

BOUNCING BACK.

(Troubleshooters)

TROUBLESHOOTERS.

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1725 17th STREET NW #214 WASHINGTON DC 20009

GIRL

SLUSHY

SY001A

LOUDER!

33 1/3
RPM

GoGh

Van

gOgH

*HAunted

(MacGottan)

siLence

all Songs by GoGh Van gOgH

© 1994 SLUSHY records

Published by BMI

except * By MacGottan

© 1986 MCA Records Inc.

published by ASCAP

1725 17th Street NW #214 Washington DC 20009

BOY

SLUSHY

SYOOLB

LOUDER!

33 1/3
RPM

GOGH

VAN

GOGH

happy VERTICAL People mOVer

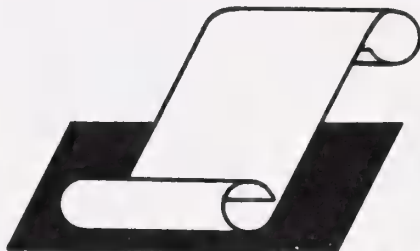
World of MAKE bELIEVE

all Songs BY GOGH VAN GOGH

© 1994 SLUSHY rECORDs

Published By BMI

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CITATION

45rpm
STEREO
ASide

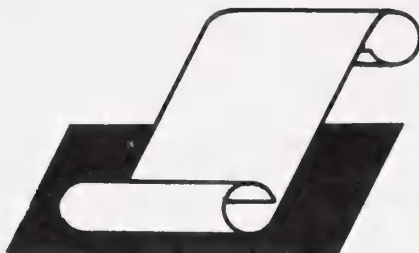
© 1989
CIT 101
(SRT9KS2054)

WHITE ROOM (4:50)
(Bruce/Brown) (Dratleaf/Warner Chappell)

BEN MARKUS

Produced by: BEN MARKUS & NIGEL PEGRUM
Engineered by: N PEGRUM
Recorded at: PACE RECORDING STUDIOS
MILTON KEYNES

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CITATION

45rpm
STEREO
B Side

© 1989
CIT101
(SRT9KS2054)

CAN'T GO BACK (3:55)
(B Markus) (Citation)

BEN MARKUS

Produced by: BEN MARKUS & NIGEL PEGRUM
Engineered by: N PEGRUM
Recorded at: PACE RECORDING STUDIOS
MILTON KEYNES

OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS



106 833.1 F

45



106 833 F

1

RECORD PROHIBITED - MADE IN HOLLAND

LUSTRUMLIED 1962

(Hendrikse)

THE RAILROAD-CITY SEVEN

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106 833.2 F

106 833 F

45



2

TOMESLIED

(G. Dekker/Hendrikse)

THE RAILROAD-CITY SEVEN

Jerome Carlson

PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

CARLSONGS
MUSIC (BMI)
© 1988

STEREO
COA 856S
3:17

LADY LIBERTY

(JEROME CARLSON, JAMES WALSH, JIM JOHNSON)

CARLSONGS OF AMERICA Records™

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UNAUTHORIZED DUPLICATION
PROHIBITED

Jerome Carlson

PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

STEREO
COA 8585
2:00

CARLSONGS
MUSIC (BMI)
© 1988

PLEDGE OF ALLEGIANCE

(FRANCIS BELLAMY)

STAR SPANGLED BANNER

(FRANCIS SCOTT KEY)

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PROHIBITED

Jerome Carlson

PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

STEREO
COA-858S
3:30

CARLSONS
MUSIC (BMI)
© 1988

EVERY MORNING

(JEROME CARLSON, JAMES WALSH, JIM JOHNSON)

CARLSONS OF AMERICA Records™

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BLOOMINGTON, MINNESOTA 55431
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UNAUTHORIZED DUPLICATION
PROHIBITED

Jerome Carlson

PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

STEREO
COA-858S
2:45

CARLSONGS
MUSIC (BMI)
© 1988

HOW GREAT THOU ART

(TITLE AND ENGLISH LYRICS BY STUART K. HINE)

CARLSONGS OF AMERICA Records™

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1421 BLISS LANE

BLOOMINGTON, MINNESOTA 55431

MADE IN AMERICA

UNAUTHORIZED DUPLICATION
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Jerome Carlson

PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

STEREO
COA-859S
3:30

CARLSONGS
MUSIC (BMI)
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FREEDOM, FOREVER A CHILD

(JEROME CARLSON, JAMES WALSH, JIM JOHNSON)

CARLSONGS OF AMERICA Records™

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BLOOMINGTON, MINNESOTA 55431
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UNAUTHORIZED DUPLICATION
PROHIBITED

Jerome Carlson

PRODUCED BY JAMES WALSH, JIM JOHNSON
AND JEROME CARLSON

STEREO
COA-859S
3:30

CARLSONS
MUSIC (BMI)
© 1988

FREEDOM, FOREVER A CHILD

(JEROME CARLSON, JAMES WALSH, JIM JOHNSON)

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1421 BLISS LANE

BLOOMINGTON, MINNESOTA 55431

MADE IN AMERICA

UNAUTHORIZED DUPLICATION
PROHIBITED

WHUS
BANKHEAD

Stereo

33 1/3 RPM

SIDE RAVE

#121968M

(U-36162)

11-12-93

Rant n' Rave

(Marnie)

4:18

BANKHEAD

Stereo
33 1/3 RPM

SIDE RANT
#121268T
(U-36162)

Bonehead

(Marnie)

3:33

NAKED LUNCH BOX

SIDE ONE

NR 19137

HAPPYTOWN

(Bart Caruso)

3:30

NAKED LUNCH BOX

SIDE TWO

NR 19137

IN MY WEAKEST MOMENTS

(Bart Caruso)

3:12

vineland

**a zero
sum
record**

33 rpm



thicket

vineland

**a zero
sum
record**



33 rpm

obsidian



**"GLAMOROUS"
HUMMER**

**SIDE 1
45 RPM**

- 1. "GLAMOROUS"** (Barber-Weatherbee-Wolff)
Money Shot Music ASCAP

PRODUCED BY JOHN LOVRICH and HUMMER

ALL TRACKS WRITTEN AND PERFORMED BY HUMMER

RECORDED AT SNUGFIT STUDIOS

ENGINEERS: John Lovrich, Vince, and HUMMER

MUSICIANS

BASS & VOCALS: Ken Barber

GUITAR & ADD'L VOCALS: Steve Wolff

PERCUSSION: Matt Weatherbee

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**"GLAMOROUS"
HUMMER**

**SIDE 2
45 RPM**

- 2. "JERICHO IN SEVEN"** (Barber-Weatherbee-Wolff)
Money Shot Music ASCAP

PRODUCED BY JOHN LOVRICH and HUMMER

ALL TRACKS WRITTEN AND PERFORMED BY HUMMER

RECORDED AT SNUG FIT STUDIOS

ENGINEERS: John Lovrich, Vince, and HUMMER

MUSICIANS

BASS & VOCALS: Ken Barber

GUITAR & ADD'L VOCALS: Steve Wolff

PERCUSSION: Matt Weatherbee

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BAD DREAM HOUSE

THIS SIDE

Savanah / 3:45

OTHER SIDE

He Knows / 3:09

Too Many Moods / 2:02

All songs by: BAD DREAM HOUSE

© 1992 Rockville Records

© 1991 BAD DREAM HOUSE

33 1/3 RPM

Rock6072-7

Rockville



PRESENTS OF MIND

33 1/3

DOG 5:18
(COSTA-LAMAR)

PRE 001MS

PRODUCED BY
PRESENTS OF MIND
ENGINEERED BY
MARTIN BISI
© 1992
ANGELIZE
MUSIC

MOODSWING RECORDS

40 HARRISON ST., N.Y.C., N.Y. 10013

(212) 385-9549

PRESENTS OF MIND

33 1/3

FALLING 5:34
(COSTA-LAMAR)

PRE 001MS

PRODUCED BY
PRESENTS OF MIND
ENGINEERED BY
MARTIN BISI
© 1992
ANGELIZE
MUSIC

MOODSWING RECORDS

40 HARRISON ST., N.Y.C., N.Y. 10013

(212) 385-9349

X-TAL

Side 4

•Fall Again

4:17

45 RPM

WALTZ

Fall Again: Mitzi Waltz/ © 1990

Underdog Rhetoric Music/ L.A. 101



© 1990 Alias Records

X-TAL An Old Colonial's
Side 3 Hard Luck Story
45 RPM 4:35

J.Neo/© 1990
Undulant Rhetoric Music/ BMI



© 1990
Alias Records

WTHU

9-18-90

Isocyanades

U-34776M
SIDE ONE
3:48

SOURCROUT
MUSIC

Larvae Maria

(T. McCormick)

Isocyanades

U-34776M
SIDE TWO
1:59

SOURCROUT
MUSIC

Your Side

(D. Tucker)

SAHM

the billy crosbys

1. i must give you a mental lift
2. confused montana
3. gloria estefan should've died

33rpm

(c)1995 billy crosbys



WNYC meowch

33rpm

(c)1995 meowch

1. riff no.17
2. shadow monsters
3. letter to a dead guy

model rocket

382 george st/new brunswick/nj/08901/usa

rocket #2

ST
Island

45 R.P.M.

7-99864

**A SIDE
STEREO**

Publisher,
Copyright Control
Time: 3:20
VOCAL
ST-IL-45093-SP
EDIT

DOUBLE DUTCH

(McLaren/Horn)

MALCOLM McLAREN

Produced by Trevor Horn

Engineered by Gary Langan

© 1983 Charisma Records Ltd.

ISLAND RECORDS, INC., *TM OWNED BY ANTILLES COMMUNICATIONS LTD., DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.

A WARNER COMMUNICATIONS COMPANY



Island

45 R.P.M.

7-99864

**B SIDE
STEREO**

Publisher,

Copyright Control

Time: 3:46

VOCAL

ST-IL-45094-SP

ANTILLES COMMUNICATIONS COMPANY



A WARNER COMMUNICATIONS COMPANY

75 ROCKEFELLER PLAZA, N.Y., N.Y.

DIST. BY ATLANTIC RECORDING CORP.



RADIO SHOW (D'Ya Like Scratchin')

(McLaren/Horn/Dudley)

MALCOLM McLAREN

Produced by Trevor Horn

Engineered by Gary Langan

© 1983 Charisma Records Ltd.

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M A N
H A T
T A NTM

B-50026
240726A

1

STEREO

LET ME SEE YOUR I.D. (Street Mix) 4:14

(Steven Van Zandt)

(from the LP "SUN CITY"

ARTISTS UNITED AGAINST APARTHEID" ST-53019)

Solidarity Music-ASCAP

ARTISTS UNITED AGAINST APARTHEID

Produced by Little Steven & Arthur Baker

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M **A** **N**
H **A** **T**
T **A** **N**TM

B-50026
240726B

2

STEREO

LET ME SEE YOUR I.D. (Album Mix) 4:13

(Steven Van Zandt)

(from the LP "SUN CITY"

ARTISTS UNITED AGAINST APARTHEID" ST-53019)

Solidarity Music-ASCAP

ARTISTS UNITED AGAINST APARTHEID

Produced by Little Steven & Arthur Baker

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BEANIE THE SINGING DOG

Side A
DTK 555

Produced by
Patrick Brennan
Engineered by
Dean Restum



Beanie Music Co.
BMI © 1982
David Klein

BEANIE FOR PEACE (2:55)
(David Klein)

© 1982 Conscious Decision® Records
59 E. 4th St., N.Y.C., N.Y. 10003

BEANIE THE SINGING DOG



Side B
DTK 555
Produced by
Patrick Brennan
Engineered by
Dean Restum

Beanie Music Co.
BMI © 1982
David Klein

FAST BEANIE'S BLUES (2:23)
(David Klein)

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CORAL

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UNBREAKABLE

45 RPM

RECORD

RECORD NO.

9-60989

(45-83709) ♦

(2:52)

Cass

I JUST WANT YOU

(Jack Richards-Marilou Loder)

JACK RICHARDS

And The Night Winds

Vocal

With Orchestra

Directed By JIMMY LEYDEN



CORAL

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UNBREAKABLE

45 RPM

RECORD

RECORD NO.

9-60989

(45-83428)

(2:58)

IDA! SWEET AS APPLE CIDER

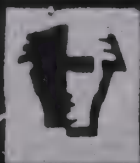
(Eddie Munson-Eddie Leonard)

JACK RICHARDS

And The Night Winds

Vocal

With Rhythm Accompaniment



Mercury

70332-X45

YW10212

E. B. Marks Music
Corp. (BMI) 2:22

Instrumental

THAT GIRL

Theme From Broadway Success "Seven Year Itch"
(Bracken-Olsen-Suesse)

Jerry Murad's

HARMONICATS

MERCURY RECORD CORPORATION. MADE IN U.S.A.



relco
records

Sound Corp.
Music ASCAP
Produced By:
Joe Hunter &
Roger LeBlanc

R-2262

(R-2262A)
Time 2:32



MR. GUITAR

(J. Hunter & R. LeBlanc)

MARK HAMPTON

907 Main St., Nashville, Tenn. 37206



relco
records

Sound View
Music SESAC
Produced By:
Joe Hunter &
Roger LeBlanc

R-2262

(R-2262B)
Time 2:18



**RUN YOUR SWEET
LOVE BY ME**

(J. Hunter & R. LeBlanc)

MARK HAMPTON

907 Main St., Nashville, Tenn. 37206

ROSE ROOM RECORDS

MAURY WOLOHAN
and His
Orchestra

45 RPM
Not For Resale
A-MHIY-37

"WE'RE ON THE AIR"

(Albert Carr)

1. ANYTHING GOES

(Cole Porter)

2. STRANGERS IN THE NIGHT

(Kaempfert)

ROSE ROOM RECORDS

MAURY WOLOHAN
and His
Orchestra

45 RPM
Not For Resale
B-MHIY-37

**A TRIBUTE TO OUR BALLROOM
DANCERS**
FASCINATION — CHARMAINE

VANCE

RECORD COMPANY

H8OW-2174

45 RPM

HONESTLY

(Webb - Spence)

THE ESCORTS

with

Jimmy Johnson's Orchestra

VANCE

RECORD COMPANY

H8OW-2175

45 RPM

**I'M GONNA SIT RIGHT DOWN AND
CRY OVER YOU**

(Thomas - Biggs)

THE ESCORTS

with

**The Jimmy Johnson Trio
Royal Publishing Company**

ANGEL



MARIA CALLAS

CARMEN

(Bizet: SCLX 3650)

SIDE 1

SPRO 2802

45 EP

CHANSON BOHÈME

Maria Callas, Nadine Sautereau, Jane Berbié
& Choeurs René Duclos (direction: Jean Laforge)
& Orchestre du Théâtre National de l'Opéra
conducted by Georges Prêtre

Performance rights free

STEREO

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ANGEL



MARIA CALLAS

CARMEN

(Bizet: SCLX 3650)

SIDE 2

SPRO 2803

45 EP

HABANERA

Maria Callas & Choeurs René Duclos
(direction: Jean Laforge) & Orchestre du
Théâtre National de l'Opéra conducted by
Georges Prêtre

Performance rights free

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MUSIC/
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MUSIC, INC.)
BMI
AS 1040-SA



PROMOTIONAL
COPY
NOT FOR SALE

AS 1040
STEREO

Time: 3:41

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OF APPLICABLE
LAWS

TAKE THE SHORT WAY HOME

(B. Gibb/A. Galuten)

(From the LP "HEARTBREAKER" AL 9609)

DIONNE WARWICK

PRODUCED BY BARRY GIBB,

***KARL RICHARDSON & *ALBHY GALUTEN**

*for Karlbhy Productions

ARISTA RECORDS INC., Arista Building, 6 West 57th Street, New York, N.Y. 10019

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MONO

Time: 3:41

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TAKE THE SHORT WAY HOME

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*for Karlbhy Productions

ARISTA RECORDS INC. Arista Building, 6 West 57th Street, New York, N.Y. 10019



COLUMBIA

® Columbia, "Marcas Reg.

STEREO

Intro. :08

2:45



45 RPM
**DEMONSTRATION
NOT FOR SALE**

3-10483

ZSS 161890

© 1977 CBS Inc.

Publisher:

Sunbury
Music, Inc.
(ASCAP)

JOHNNY CASH THE LAST GUNFIGHTER BALLAD

-G. Clark- Taken From The Columbia Lp:
"THE LAST GUNFIGHTER BALLAD" KC 34314

Produced by Charlie Bragg
and Don Davis



COLUMBIA

® "Columbia" "Marcas Reg."

MONO

Intro. :08

2:45



45 RPM

DEMONSTRATION

NOT FOR SALE

3-10483

ZSP 161889

© 1977 CBS Inc.

Publisher:
Sunbury
Music, Inc.
(ASCAP)

JOHNNY CASH

THE LAST GUNFIGHTER BALLAD

-G. Clark- Taken From The Columbia Lp:
"THE LAST GUNFIGHTER BALLAD" KC 34314
Produced by Charlie Bragg
and Don Davis

COME BACK
(Komm Wieder)
(Olias-Rothernburg)



FC 4-131

Cavalcade Mus.
Corp., ASCAP

2:22

RADIO STATION
COPY

LOLITA

A POLYDOR RECORDING

K-9053

4 CORNERS OF THE WORLD RECORDS. A DIVISION OF KAPP RECORDS INC

WHEN OUR FATHER IS HAPPY
(Wenn Unser Vater Glücklich Ist)
(Olias-Rotter)



FC 4-131

Cavalcade Mus.
Corp., ASCAP

2:10

RADIO STATION
COPY

LOLITA

A POLYDOR RECORDING

K-9104

A CORNERS OF THE WORLD RECORDS. A DIVISION OF KAPP RECORDS, INC.

COLUMBIA

NOT
FOR
RESALE



RADIO
STATION
COPY

PERCY FAITH



**MONO
VERSION**

4-45525
JZSP 155607

2:15

Publisher:
Unart
Music Corp.
(BMI)

DIAMONDS ARE FOREVER

- D. Black - J. Barry -
(From the United Artists Motion Picture
"Diamonds Are Forever")

Arranged & Conducted by Percy Faith
Produced by Ted Glasser



"COLUMBIA"



MARCAS REG. PRINTED IN U.S.A.

PERCY FAITH

COLUMBIA

NOT
FOR
RESALE

45
RPM



RADIO
STATION
COPY

**STEREO
VERSION**

4-45525

JZSS 155608

2:15

**Publisher:
Unart
Music Corp.
(BMI)**

DIAMONDS ARE FOREVER

- D. Black - J. Barry -
(From the United Artists Motion Picture
"Diamonds Are Forever")

**Arranged & Conducted by Percy Faith
Produced by Ted Glasser**

©

COLUMBIA



MAKAS REG. PRINTED IN U.S.A.

BIOLOGY


(King-Stewart-Price)



Empress
Music Corp.
ASCAP—2-01
4360
(45-33176)

SUE RANEY

with Bill Holman's
Music

PROD. BY CAPITOL RECORDS, INC., U.S.A. • T.M.  MEXICO REG.

TOO SOON

(Dick Shores-Stu Cahn)



Memo Mus. Corp.
ASCAP—2:30

4360
(45-33177)

SUE RANEY

with Bill Holman's
Music

PROD. BY CAPITOL RECORDS, INC., U.S.A. & T.M.  MARCH 1954



A PRODUCT OF RADIO CORPORATION OF AMERICA
MADE IN U. S. A.

RECORD PREVUE

coming attractions

Sherwin Music
ASCAP
E4-LW-3426

NOT FOR SALE

4X-0016

MEADOWLARK

(Richard Maltby)

**RICHARD MALTBY
AND HIS ORCHESTRA**

Time: 2:41



A PRODUCT OF RADIO CORPORATION OF AMERICA
MADE IN U. S. A.

RECORD PREVUE

coming attractions

SESAC

E4-LW-3425

NOT FOR SALE

4X-0016

BLACK PEARLS

(Bizet-Maltby)

**RICHARD MALTBY
AND HIS ORCHESTRA**

Time: 2:42

PROMOTION RECORD

THE WAITING GAME

- Hilliard - Robert Allen -

COLUMBIA

45RPM

NOT FOR SALE

4-41240

JZSP 44444

ARTHUR GODFREY

with Burt Farber & his Orch.

Korwin Music, Inc.

(ASCAP) 2:58

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PROMOTION RECORD

PALE
POTOMAC MOON

- Godfrey -

COLUMBIA

45RPM

NOT FOR SALE

4-41240

JZSP 44445

ARTHUR GODFREY

with Burt Farber & his Orch.

Camelot Music Corp.

(ASCAP) 2:20

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COLUMBIA

® Columbia,™ Marks Reg.

FREDDIE PRINZE



33 $\frac{1}{3}$ RPM
SIDE 1
DEMONSTRATION
NOT FOR SALE
STEREO

AE7 1092
ZSM 160399
© 1975 CBS Inc.

INTRO AT MR. KELLY'S;
BLACK PEOPLE MAKING IT IN THE 60's;
PARENT'S WEDDING 2:22
COCKROACHES AND FREDDIE'S LANDLORD 1:00
FREDDIE AND HIS FRIEND NAT--DRIVING
WITHOUT A LICENSE 2:43

-F. Prinze-

Taken From The Columbia Lp:
"LOOKING GOOD" PC 33562

Produced by Ron DeBlasio

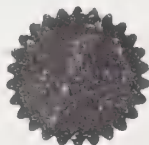
TT 6:05



COLUMBIA

© "Columbia," "Columbia Reg."

FREDDIE PRINZE



33 $\frac{1}{3}$ RPM
SIDE 2
DEMONSTRATION
NOT FOR SALE
STEREO

AE7 1092
ZSM 160400
© 1975 CBS Inc.

**THREE CITIES--NEW YORK, CHICAGO,
LOS ANGELES 1:14**
**POLITICIANS LIE--GERALD FORD, ROCKEFELLER,
KISSINGER 2:12**
PUERTO RICAN ASTRONAUT :24
RIPPED UNDERWARE :30

-F. Prinze-

Taken From The Columbia Lp:
"LOOKING GOOD" PC 33562

Produced by Ron DeBlasio

TT 4:20

SASSI

(Gino Paoli)



RECORDS

M. Witmark &
Sons., ASCAP

2:30

5259

(DA12148)

GINO PAOLI

with Gianfranco Reverberi's Orch.

Recorded by Dischi

Ricordi-Italy

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

MARK-X

RECORDS CO.

8009

Rori Music Co.
(BMI) 2:04

45 RPM

A RORI
PRODUCTION

THE TOUCHABLES

(Goodman-Glazer-Arkin)

DICKIE GOODMAN

(G-732)

A Product of
Mark X Recording Co., Inc.
New York, N. Y.

MARK-X

RECORDS CO.

8009

Real Gone Music
(BMI) 1:31

45 RPM

A RORI
PRODUCTION

MARTIAN MELODY
(Goodman)

DICKIE GOODMAN

78-7300

HERE'S WHERE I BELONG

(D'Anzi-Engvick)

PROMOTION

NOT FOR SALE

WARNER BROS.[®]



RECORDS

Embassy Mus.
Corp.
BMI

2:37

5243

(DX12229)

SAVERIO SARIDIS

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

LOVE IS THE SWEETEST THING

(Ray Noble)

PROMOTION

NOT FOR SALE

WARNER BROS.
®



RECORDS

Harms Inc.
ASCAP

2:45

5243

(DX12231)

SAVERIO SARIDIS

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

THE WOODY WOODPECKER SONG

(Tibbles - Idriss)

4



Leeds Music Inc.
(ASCAP)

207

(5013)

Time 1:57

PROMOTIONAL
COPY
NOT FOR SALE

BAJA MARIMBA BAND

UP CHERRY STREET

(Julius Wechter)



Almo Music Corp.
(ASCAP)

207

(5014)

Time 2:04

PROMOTIONAL
COPY
NOT FOR SALE

BAJA MARIMBA BAND

as featured in LP 104



DORÉ

855

Time: 2:54
(45-LIB-593)

THE HIPPIE & THE REDNECK

(Hudson - Landry)

HUDSON AND LANDRY

From the Hudson and Landry LP-324
"Hanging In There"

GP
RECORDS

SIDE 1

**Produced by Ben Arrigo
& Ted Auletta**

GP 513-STEREO

Tiparm Music Pub.

BMI Time: 2:49

FOUR GREEN FIELDS

(Tommy Makem)

CARMEL QUINN

Arr. & Cond. by Ted Auletta

**A Glenn Production,
157 W. 57th St., N.Y.C. 10019**

GP RECORDS

SIDE 2

**Produced by Ben Arrigo
& Ted Auletta**

GP 513-STEREO

**Terry Music Co.,
ASCAP Time: 2:06**

WHEN JOHNNY COMES MARCHING HOME

(Arr. by Ted Auletta)

CARMEL QUINN

Arr. & Cond. by Ted Auletta

**A Glenn Production,
157 W. 57th St., N.Y.C. 10019**

Reg. U. S. Pat. Off.



Marca Registrada

Record No.

45-6079

(45-SR-210)

UNBREAKABLE

45 RPM

RECORD

Sujan Music Publ.

RED, WHITE AND BLUE

(Stars And Stripes Forever)

(Sousa)

OEDERLAND

HIS ORCHESTRA & CHOIR

MANUFACTURED BY SEECO RECORDS, INC., NEW YORK, N. Y., U.S.A.

Reg. U. S. Pat. Off.

SEECO

Marca Registrada

Record No.

45-6079

(45-SR-211)

Chappell & Co.

UNBREAKABLE

45 RPM

RECORD

IT'S A LONG, LONG WAY TO TIPPERARY

(Judge-Williams)

OEDERLAND

HIS ORCHESTRA & CHOIR

MANUFACTURED BY SEECO RECORDS, INC., NEW YORK, N. Y., U.S.A.

Reg. U. S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.

DECCA

FROM DECCA
ALBUM DL 71502
THE ORIGINAL
SOUND TRACK
ALBUM
"SWEET CHARITY"
A Universal Picture

Vocal With
Chorus And
Instrumental
Accompaniment
Directed By
JOSEPH GERSHENSON
Orchestration By
RALPH BURNS

PROMOTION COPY
NOT FOR SALE

732470
(7-L 15,076)
(3:53)
STEREO

Notable Music
Co. Inc. & Lida
Enterprises
Inc. (AS)

RHYTHM OF LIFE

From The Universal Picture "Sweet Charity"
(Cy Coleman-Dorothy Fields)

SAMMY DAVIS Jr.

And Ensemble
PRODUCED FOR RECORDS BY
CHARLES BUD DANT

Reg. U. S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.

DECCA

FROM DECCA
ALBUM DL 71502
THE ORIGINAL
SOUND TRACK
ALBUM
"SWEET CHARITY"
A Universal Picture

Instrumental
Directed By
JOSEPH GERSHENSON
Orchestration By
RALPH BURNS

PROMOTION COPY
NOT FOR SALE

Notable Music
Co. Inc. & Lida
Enterprises
Inc. (AS)

732470
(7-L 15,072)
(1:33)
STEREO

THE POMPEII CLUB

(Rich Man's Frug)
From The Universal Picture "Sweet Charity"
(Cy Coleman-Dorothy Fields)

ORCHESTRA

PRODUCED FOR RECORDS BY
CHARLES BUD DANT

HOLLYWOOD



45 RPM

GOLD STAR

45 RPM

"PRETTY GIRLS"

(CHUCK SHELTON)

ROYAL TRUX

CATS AND DOGS

TEETH · THE FLAG · FRIENDS · THE SPECTRE
SKYWOOD GREENBACK MANTRA · TURN OF THE CENTURY



SIDE ONE
DC32C

ALL SONGS ©1993 Jennifer Herrema/Neil Hagerly
©1993 Drag City P.O.Box 476867 Chicago, IL 60647

ROYAL TRUX

CATS AND DOGS

UP THE SLEEVE · HOT AND COLD SKULLS · TIGHT PANTS · "LET'S
GET LOST" · DRIVING IN THAT CAR (with the eagle on the hood)



SIDE TWO
DC32C



WARNER



BROS.

VITAPHONIC HIGH FIDELITY

PROMOTION

NOT FOR SALE

Shapiro, Bernstein
& Co., Inc.
ASCAP - 1:48

5039
(B10,258)

BEER BARREL CONGA

(Vejvoda-Timm-Brown-Zeman)

PETE CANDOLI

and his orchestra

MADE IN U.S.A.

• WARNER BROS. RECORDS, INC. •

A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

WARNER



BROS.

VITAPHONIC HIGH FIDELITY

PROMOTION

NOT FOR SALE

M. Witmark & Sons
ASCAP - 2:10

5039
(B10,260)

77 SUNSET STRIP CHA CHA

From Warner Bros. Production "77 Sunset Strip",
as seen on the ABC Television Network
(Livingston-David)

PETE CANDOLI

and his orchestra

MADE IN U.S.A.

• WARNER BROS. RECORDS, INC. •

A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

CADET[®]



Linesider Prod.
Ltd., BMI
2:29

15948
Produced by
Greenberg-
Cavalier for Trod
Nossel Prod.

SOMEDAY MORNING

(Al Anderson)

THE WILDWEEDS

5572

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CADET[®]



Linesider Prod.
Ltd., BMI
2:22

15949
Produced by
Greenberg-
Cavalier for Trod
Nossel Prod.

CAN'T YOU SEE THAT I'M LONELY

(Al Anderson)

THE WILDWEEDS

5572

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

VENT

V-1001-A

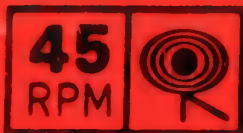
Salassie Pub.
BMI

Produced by
Salassie Prod.
Arranged by
Vince Montana

THINK ABOUT TOMORROW
(Presson-Tennant-Smith)
ETHICS

Triangle Records
625 W. Thompson St.
Phila., Pa.

COLUMBIA



MONGO

SANTAMARIA

4-44998
ZSP 152032
3:01


WE GOT LATIN SOUL (VOCAL)

(From the Columbia LP "WORKIN' ON A
GROOVY THING" CS 9937)

-R. Lester Christian -

© Arr. and Cond. by Marty Sheller

Prod. by Billy Jackson

© "COLUMBIA"  MARCAS REG. PRINTE IN U.S.A.

COLUMBIA



MONGO
SANTAMARIA


4-44998
ZSP 152033
3:12

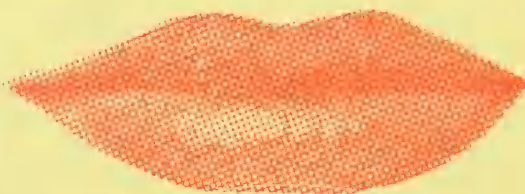
GETTING IT OUT OF MY SYSTEM
(INSTRUMENTAL)

(From the Columbia LP "WORKIN' ON A
GROOVY THING" CS 9937)

- B. Jackson - J. Wisner -

® Arr. and Cond. by Marty Sheller
Prod. by Billy Jackson

"COLUMBIA"  MARCAS REG. PRINTED IN U.S.A.



LIPSTICK

RECORDS

**STEREO-
COMM**

time 3:05

intro 15

PROD. BY DAVE RICK

101: Comm. A

**Mother Bertha
Music, b.m.i.**

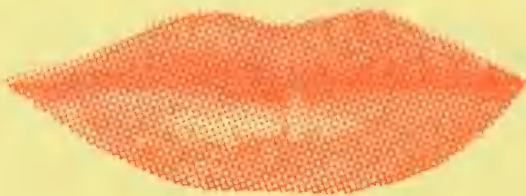
**Arr. John Ferrara
Eng., S. Jerome**

BE MY BABY

(P. Spector, J. Barry, E. Greenwich)

FRANKIE GEE

Dave Rick 212 LO 4-3250
212 251-3078



LIPSTICK

RECORDS

**DISCO:
STEREO**

time 4:25

intro 30

PROD. BY DAVE RICK

101 Disco B

Mother Bertha
Music, b.m.i.
Trio Music, b.m.i.

Arr. John Ferrara
Eng., S. Jerome

BE MY BABY

(P. Spector, J. Barry, E. Greenwich)

FRANKIE GEE

Dave Rick 212 LO 4-3250

212 251-3078



FONOVISA
ESTEREO
45 RPM

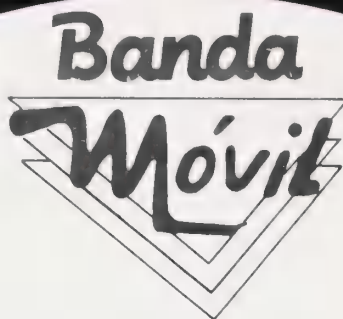
PRO-217
LADO A
Cumbia
2:10

NO TE LAS QUITES

(Enrique Frayre)

Del Album Fonovisa
FPC 8893

FABRICADO POR FONOVISA, INC. DISTRIBUIDO POR DATEL, INC. 12901 CORAL TREE PLACE, LOS ANGELES, CA 90066 (213) 827-7222 © & © 1991 FONOVISA, INC.



FONOVISA
ESTEREO
45 RPM

PRO-217

LADO B

Ranchera

2:58

EL PRECIO

(Joan Sebastian)

Del Album Fonovisa

FPC 8893

HECHO EN MEXICO
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BANDA

MACHOS



ESTEREO

DNS-192

(P)1995

1.- BESANDO BORRACHOS

CAYETANO LUPERCIO LOPEZ

BMG EDIM RANCHERA 239



BANDA

MACHOS



ESTEREO

DNS-192

(P)1995

2.- GRACIAS MUJER

RAUL ORTEGA

PROM. MUSICAL MCM BOLERO

254

LOS TIGRES DEL NORTE



MUS / 5841

P-1996

A

Hecho en México y Distribuido por
FONOVISA - MEXICO, S.A. DE C.V.
La radio difusión de este disco no es
responsabilidad de quienes intervienen
en su producción, cubierto el derecho
de ejecución pública en México.

UNIDOS PARA SIEMPRE 3:10

Jorge Güiro Borrego
PENDIENTE

LOS TIGRES DEL NORTE



MUS/5841

P-1996

B

Hecho en México y Distribuido por
FONOVISA - MEXICO, S.A. DE C.V.
La radio difusión de este disco no es
responsabilidad de quienes intervienen
en su producción, cubierto el derecho
de ejecución pública en México.

FRONTERA INTERNACIONAL 2:59

Enrique Valencia
EDIM

Sudden Records

Mastered by Elliott Federman at DSW

Side A

All Songs By
Joe Max © 1995
BMI

R#0329

(U-39591M)

Contact:
Sudden Records
(202) 237-0329

FOGGY NOTION

1. You Suck (:30)
- *2. Good-Bye (4:24)

*Produced by Roger Peltzman
4501 Connecticut Ave., NW • Suite 502 • Washington, DC 20008

**Sudden
Records**

Mastered by Elliott Federman at DSW

Side B

All Songs By
Joe Max © 1995
BMI

R#0329

(U-39591M)

Contact:
Sudden Records
(202) 237-0329

FOGGY NOTION

1. Bottom of the Bottle (2:41)

Produced by Dan Brenner

4501 Connecticut Ave., NW • Suite 502 • Washington, DC 20008

Ascension

Disarray

RETROGRESSION

ISSUE NUMBER TEN SIDE A

seven years war

Couchant du Soleil

Black Kronstadt
I.M.F.

WARNING MAY PROVOKE THOUGHT

ISSUE NUMBER SIX SIDE B

Fork
Naked Mole Rats

45

Stereo

THIS SIDE

3:40 **Boys
and Girls**

(S. Schneck)

Engineered by
Don
Sternecker

GEN 001

ASCAP

© P. 1985

THAT SIDE

**Family of
Strangers**

4:10

(S. Schneck)

Co-Produced by
Scott Schneck
and
Dave Stein

**STAR MAN
MUSIC**

UNITED WORLD RECORDS

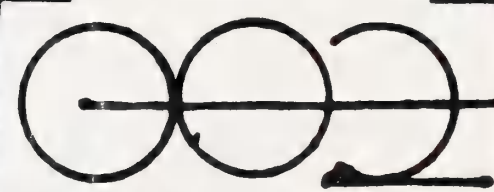






b

ANER



COSMOS

HYMIE'S RECORDS



HVR-1002
EAST LAKE
PUBLISHING CO.

45 RPM
"NEW MONSTROPHONIC"
HIGH FIDELITY

"DRONES"
TREE PARTY
(J. FORD)

4:34

HYMIE'S VINTAGE RECORDS MINNEAPOLIS MINNESOTA MADE IN THE USA

HYMIE'S RECORDS



HVR-1002
EAST LAKE
PUBLISHING CO.

15 RPM
"NEW MONSTROPHONIC"
HIGH FIDELITY

"WEIGHT OFF MY SHOULDERS"
TREE PARTY

(J. WYSE)

4:15

HYMIE'S VINTAGE RECORDS MINNEAPOLIS MINNESOTA MADE IN THE USA







heyday

R E C O R D S

SIDE A
HEY 007

Copyright Heyday/
BMI 1989
33 1/3 RPM

- 1. PAT THOMAS AND SONYA HUNTER**
"HARD BOOZING WOMAN"
- 2. SONYA HUNTER**
"CONVERSATION"
- 3. BARBARA MANNING**
"THESE DAYS"

Heyday Records
P.O. Box 411332
San Francisco, CA
94141-1332 USA

heyday

R E C O R D S

SIDE B
HEY 007

Copyright Heyday/
BMI 1989
33 1/3 RPM

1. X-TAL
"YOUR FRAGILE MIND"
2. STEVEN ROBACK
"PARADISE"

Heyday Records
P.O. Box 411332
San Francisco, CA
94141-1332 USA

SOMA ^{T.M.}

(N-isopropyl-2-methyl-2-propyl-1,
3-propanediol dicarbamate)

HI-FI RECORDING (S-2A)

Side 1

33 $\frac{1}{3}$ RPM

Excerpts from Symposium, "Pharmacology and Clinical Usefulness of Soma". Introduction, James G. Miller, M.D., Ph.D., University of Michigan, Chairman. "The Use of Soma in Orthopedic Surgery and Rehabilitation", Arthur B. Wein, M.D., Sibley Hospital, Washington, D.C.; "The Use of Soma in Private Practice", L. Perry Hyde, M.D., Pulaski Hospital, Pulaski, Va.

IMRE MAGYARI
And His Gypsy Orchestra

HI-FI RECORDING (S-2B)

Side 2

33 $\frac{1}{3}$ RPM

CSARDAS SELECTIONS

Excerpts from
B. & F. BUDAPEST RECORDS
LP-H80P-0440

Ralph's Records

Clague®

Produced by:
Ralph Pierce
Oak Ridge, TN

Time: 1:51

BPM: 130

RR 91108A



REDWING
(Instrumental)
Music By
CHARLIE McCOY
and Friends

Ralph's Records

Clague®

Cued by:
Jeff Parrott
Versailles, KY
Choreographer

Time: 1:51

BPM: 130

RR 891108B



REDWING
(Cued)

MFR'D. BY PROM RECORD CO., NEWARK N. J., U.S.A.

Prom

45

RPM

NON-BREAKABLE
(with Normal Use)

**The
Prom Orchestra
and Chorus**

45-714-A

INNAMORATA

(Brooks-Warren)

DON MacDONALD

MAIN TITLE

From the film "THE MAN WITH
THE GOLDEN ARM"
(Fine-Bernstein)

MFR'D. BY PROM RECORD CO., NEWARK, N. J., U.S.A.

Prom

14

45

RPM

NON-BREAKABLE
(with Normal Use)

The
Prom Orchestra
and Chorus

TO YOU MY LOVE

(Lawrence-Gaste)

BEY IRELAND

ROCK RIGHT

(Raleigh-Edwards)

DARLENE ZITO

14

GREAT WORLD OF SOUND



Produced by
L. Nicholson &
R. Thompson
Elkee Music,
BMI
(NR3146-1)
Time 3:05
Comp. Stereo

SEE RUBY FALLS
(L. Nicholson)

LYNN NICHOLS

2150 Parklake Drive, N.E. — Atlanta, Ga.

GREAT WORLD OF SOUND



Produced by
L. Nicholson &
R. Thompson
Elkee Music,
BMI
(NR3146-2)
Time 2:27
Comp. Stereo

YOU'LL BE FREE
(L. Nicholson)

LYNN NICHOLS

2150 Parklake Drive, N.E. — Atlanta, Ga.



LAD-153
© 1979

00 A
4 RPM
STEREO

Trino Mora
COMO FUE
(E. Duarte)



LAD-153
© 1979

LADO B
45 RPM
STEREO

Trino Mora
ILUSION
(Trino Mora)

... A CONSTANT NEW BEGINNING.

Chelsea
RECORDS

**MONO
PLUG SIDE**

Fox-Gimbel
Productions (BMI)
(CH-3061AM)

CH-3061-DJ

Time: 3:04

© 1977 Chelsea
Records Corp.

NOT FOR SALE

DEEPLY

(Charles Fox & Norman Gimbel)

ANSON WILLIAMS

Produced by Charlie Calello for
Charlie Calello Productions, Inc.

Arranger: Charlie Calello

© 1974 Chelsea Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.

... A CONSTANT NEW BEGINNING.

Chelsea

RECORDS

**STEREO
PLUG SIDE**

Fox-Gimbel
Productions (BMI)
(CH-3061AS)

CH-3061-DJ

Time: 3:04

© 1977 Chelsea
Records Corp.

NOT FOR SALE

DEEPLY

(Charles Fox & Norman Gimbel)

ANSON WILLIAMS

Produced by Charlie Calello for
Charlie Calello Productions, Inc.

Arranger: Charlie Calello

© 1974 Chelsea Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.



**PROMOTION COPY
NOT FOR SALE**

C.A.M.-
U.S.A.
(BMI)

Time: 3:27

©1978

Polydor
Incorporated

MONO
PD 14467
Intl. #
2066 917
78 NP 3486

I NEED YOU
(Eric Carmen)

JEFF FENHOLT

Produced by Joel Diamond
for Silver Blue Productions, Ltd.
in Association with
Jeff Tornberg Productions
Arranged by
Harold Wheeler

MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE NEW YORK N Y 10019



**PROMOTION COPY
NOT FOR SALE**

C.A.M.-
U.S.A.
(BMI)
Time: 3:27
©1978
Polydor
Incorporated

STEREO
PD 14467
Intl. #
2066 917
78 NP 3486

I NEED YOU
(Eric Carmen)
JEFF FENHOLT

Produced by Joel Diamond
for Silver Blue Productions, Ltd.
in Association with
Jeff Tornberg Productions
Arranged by
Harold Wheeler

MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

COMET

RECORDS

Galdmont Pub.
Co. — BMI
Time — 2:30
Record No.
1022 A

Produced By:
Bill McInturff
Frank X. Finko
(PRP 10641)

"MISS PAULINE"

(Leon F. Malphrus)

HENRY BRIGGS

Dist. By Precision Record Pressing, Inc., 70 Visco Court, Nashville, Tenn. 37210

COMET

RECORDS

Goldmont Pub.
Co. — BMI
Time — 2:30
Record No.
1022 B

Produced By:
Bill McInturff
Frank X. Finko
(PRP 10642)

"LOVE ON THE RUN"

(Leon F. Malphrus)

HENRY BRIGGS

Dist. By Precision Record Pressing, Inc., 70 Visco Court, Nashville, Tenn. 37210

UP A LAZY RIVER

(Carmichael-Arodin)

(From the Liberty Album - "Big Band Plays
Big Hits" - LRP-3197)

Peer Int'l., - BMI

record

audition

LIBERTY

LB-1298

F-55374

2:01

SI ZENTNER

And His Orchestra
Instrumental

(SW)

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U. S. A.

record

audition

SHUFFLIN' BLUES

(P. Carpenter-S. Zentner)

Showcase Music - BMI

LB-1299

F-55374

2:26

SI ZENTNER

And His Orchestra
Instrumental

(SW)

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U. S. A.

LIBERTY

Starday®



From Nashville, Tennessee

"The Musical Heart
of America"

D J SAMPLE

NOT FOR SALE

45-883

Produced By
Judy West

634-S-9098

Husky-
' Plan-A-Way
(BMI)

Time: 2:50
Vocal



JUST A BEND OF THE ROAD

(Judy West)

JUDY WEST

Distributed By **STARDAY-KING RECORDS INC.**

*Dec.
1969*

Starday[®]



From Nashville, Tennessee

"The Musical Heart
of America"

D J SAMPLE

NOT FOR SALE

45-883

Produced By
Judy West

634-S-9099

Four Star
(BMI)

Time: 2:42
Vocal

**TOMORROW (I'M GOING TO
HAVE A TALK WITH MY HEART)**

(Baker Knight)

JUDY WEST

Distributed By **STARDAY-KING RECORDS INC.**

RCA VICTOR—RCA MONOGRAM—DOG & PHONOGRAPH—HIS MASTER'S VOICE—RED SEAL • REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

RCA VICTOR

RECORD PREVUE



RCA VICTOR DIV.
CAMDEN, N. J.



RADIO CORPORATION
OF AMERICA

Raynen
Music Co., Inc.
BMI
F2-PW-6215

NOT FOR SALE
47-6237
"NEW ORTHOPHONIC"
HIGH FIDELITY

THE ORANGES OF JAFFA
(Ebb-Lanjean-Mengo)

HUGO WINTERHALTER'S
ORCHESTRA AND CHORUS

Time: 3:00

RCA VICTOR

RECORD PREVUE



RCA VICTOR DIV.
CAMDEN, N. J.



RADIO CORPORATION
OF AMERICA

Remick Music Corp.
ASCAP
F2-PW-6216

NOT FOR SALE
47-6237
"NEW ORTHOPHONIC"
HIGH FIDELITY

Hood

KIKI

(Tobias-Popp-Lucchesi)

**HUGO WINTERHALTER'S
ORCHESTRA AND CHORUS**

Time: 2:44

GEMA



1567-A

45 RPM
Bolero

NO

(Armando Manzanero)

ROBERTO LEDESMA

Combo de Pepe Delgado

Manufactured and Dist. by GEMA RECORDS CORP.
835 10th Ave. N.Y.C. N.Y. JU2-6943

GEMA



1567-B

45 RPM
Bolero

ROMANTICO PRIMERO

(Rene Touzet)

ROBERTO LEDESMA

Orquesta Ernesto Duarte

Manufactured and Dist. by GEMA RECORDS CORP.
693 10th Ave. N.Y.C. N.Y. JU2-4943



1004-A

Huapango

UNA TERCERA PERSONA

(Luz Celenia Tirado)

Canta: ODILIO GONZALEZ

con YOMO TORO y RIEVES

QUINTERO a duo.

A PRODUCT OF DIAL RECORD CORP., N.Y.



20245

20245

1004-B

Vals

20245

20245

RAICES

(Luz Celenia Tirado)

Canta: ODILIO GONZALEZ

con YOMO TORO y NIEVES
QUINTERO a duo

A PRODUCT OF DIAL RECORD CORP. N.Y.



®

T 54244F
Jobete Music Co.,
Inc. (ASCAP)
© 1970, 1973
Jobete Music
Co., Inc.
62296-S
Time 4:35

Produced by
Marvin Gaye
Arranged by
David
Van DePitte
In Album
"Let's Get It On"
T 329V1

"JUST TO KEEP YOU SATISFIED"

(M. Gaye, A. Gaye, E. Stover)

MARVIN GAYE

© 1973 Motown Record Corp.



®

T-54181

© 1966

Jobete, BMI

N-S-N-573M07

Time: 2:57

Produced by
Norman
Whitfield

**TOO BUSY THINKING
ABOUT MY BABY**

(Whitfield, Bradford, Strong)

MARVIN GAYE

A TRADEMARK OF MOTOWN RECORD CORP. © 1969



®

T-54181

© 1963

Jobete, BMI

G-011209

Time: 2:18

Produced by
Norman
Whitfield
In Album
'That Stubborn
Kinda' Fellow'
T 239

**WHEREVER I LAY MY HAT
(THAT'S MY HOME)**

(Gaye, Whitfield, Strong)

MARVIN GAYE

A TRADEMARK OF MOTOWN RECORD CORP. © 1969

JIMMY MACK

(Holland Dozier Holland)

G-7058

© 1964

Jobete, Inc.

V-404126

2-4



Produced by
Holland Dozier

In Association

with "Switch Out"

G-025

MARTHA & THE
VANDELLAS

A TRADEMARK OF MOTOWN RECORDS CORP. © 1964

THIRD FINGER, LEFT HAND

(Holland, Dozier, Holland)

G-7058

© 1966

Admin. BMI

V-091120

2:35



Produced By
Holland, Dozier

MARTHA & THE
VANDELLAS

A TRADEMARK OF MOTOWN RECORDS, INC. © 1966

"THERE'LL NEVER BE"

(B. DeBarge)

G7159F

Jobete Music Co., Inc.

(ASCAP)

65098-3-3-35

Produced by:

Bobby
DeBarge &



In Album G7-980R1
"SWITCH"

The Bewley
Brothers

Arranged by
Bobby DeBarge

Side-1

SWITCH

© 1978 Motown Record Corp.

A PRODUCT OF MOTOWN RECORD CORP.

"YOU PULLED A SWITCH"

(G. Wright-Rodman)

G 7159F

Jobete Music Co., Inc.

(ASCAP) & Stone

Diamond Music

Corp. (BMI)

64903-S 4:00

Produced &



Arranged By:
Greg Wright
Side 2

In Album G7-980R1

"SWITCH"

SWITCH

©1978 Motown Record Corp.

A PRODUCT OF MOTOWN RECORD CORP.

MOTOWN YESTERYEARTM SERIES



Y 507F

Stone Agate
Music Div.
(BMI)

© 1963 Jobete
Music Co., Inc.

C4KM-7779
Time 2:24
Produced by
Holland &
Dozier

"LOCKING UP MY HEART"
(E. Holland, L. Dozier, B. Holland)

THE MARVELETTES

A PRODUCT OF MOTOWN RECORD CORP.
© 1973 Motown Record Corp.

MOTOWN YESTERYEARTM SERIES



Y 507F

Jobete Music
Co., Inc.
(ASCAP) &
Stone Agate
Music Div.
(BMI)

© 1962 Jobete
Music Co., Inc.
C4KM-7780

Time 2:20

Produced by
Brian Holland

"FOREVER"

(B. Holland, F. Gorman, L. Dozier)

THE MARVELETTES

A PRODUCT OF MOTOWN RECORD CORP.
1973 Motown Record Corp.

MOTOWN YESTERYEARTM SERIES



Y 506F

Jobete Music
Co., Inc.
(ASCAP) &
Stone Agate
Music Div.
(BMI)

© 1962 Jobete
Music Co., Inc.
C4KM-7777
Time 2:36
Produced by
B. Holland

"STRANGE I KNOW"

(B. Holland, F. Gorman, L. Dozier)

THE MARVELETTES

A PRODUCT OF MOTOWN RECORD CORP.
(P) 1973 Motown Record Corp.

MOTOWN WESTERYEARTM SERIES



Y 506F
Jobete Music
Co., Inc.
(ASCAP)

© 1963 Jobete
Music Co., Inc.
C4KM-7778
Time 2:25
Produced by
W. Robinson

"AS LONG AS I KNOW HE'S MINE"
(W. Robinson)

THE MARVELETTES

(P) 1973 Motown Record Corp.

A PRODUCT OF MOTOWN RECORD CORP.

MOTOWN WESTERNEARTM SERIES



Y 414F
Jobete, (ASCAP)
WIL-161318
Time: 2:51

Produced by
"Smokey"
45 RPM

© 1965 Jobete
Music Co., Inc.

"MY GIRL HAS GONE"

(W. Robinson, R. White, M. Tarplin, W. Moore)

**SMOKEY ROBINSON
& THE MIRACLES**

A PRODUCT OF MOTOWN RECORD CORP.

MOTOWN YESTERYEARTM SERIES



Y 414F
Jobete, (ASCAP)
WLV-168303
Time: 2:48

Produced by
William Robinson
& Warren Moore
45 RPM

© 1965 Jobete
Music Co., Inc.

"GOING TO A GO-GO

(W. Robinson, W. Moore, M. Tarplin, R. Rogers)

**SMOKEY ROBINSON
& THE MIRACLES**

A PRODUCT OF MOTOWN RECORD CORP.



BMG ENTERTAINMENT MEXICO, S.A. DE C.V.
SI DIOS ME AYUDA

(P) & (C) 1998
BMG ENTERTAINMENT
MEXICO, S.A. DE C.V.
CAP-0287
PRODUCTO ESPECIAL

45
1

JUAN GABRIEL

(Juan Gabriel) 3:01 BMG ARABELLA Arreglo y
Dirección: Jesús R. de Híjar (P) 1974 RCA, S.A.
DE C.V.

PES-287

HECHO EN MEXICO POR BEARTELSMANN DE MEXICO S.A. DE C.V. CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO



BMG ENTERTAINMENT MEXICO, S.A. DE C.V.

TE VOY A OLVIDAR

(P) & (C) 1996
BMG ENTERTAINMENT
MEXICO, S.A. DE C.V.
CAP-0327
PRODUCTO ESPECIAL

45
2

JUAN GABRIEL

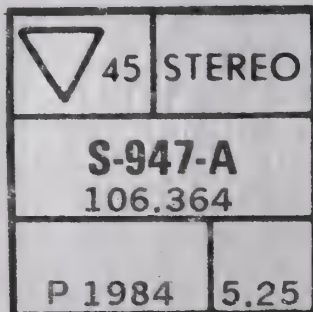
(Juan Gabriel) 3:24 BMG ARABELLA Con el Mariachi
México '70 de Pepe López Arreglo y Dirección: Jesús
V. de Hija (P) 1976 RCA, S.A. DEC. V.

FES-287

HECHO EN MEXICO POR: BERTELSMANN DE MEXICO S.A. DE C.V. CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO

LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU PRODUCCION

" QUERIDA "
- Juan Gabriel -



Arabella
México

* **JUAN GABRIEL** *

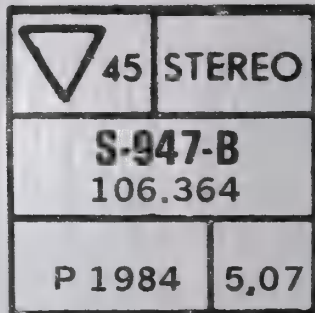
Arreglo, Dirección y Realización:
Chuck Anderson
Ingenieros: Ira Leslie y
Ryan Ulyate

MARCA REGISTRADA HECHO EN MEXICO POR BERTELSMANN DE MEXICO, S.A. CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO

LA RADIOFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU PRODUCCION

" EL NOA NOA II "

- Juan Gabriel -



Arabella
México

* JUAN GABRIEL *

Arreglo, Dirección y Realización:
Chuck Anderson
Ingenieros: Ira Leslie y
Ryan Ulyate

MARCA REGISTRADA HECHO EN MEXICO POR BERTELSMANN DE MEXICO, S.A. CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO



SIDE ONE
STEREO

From LP 1409
"Prieta Orgullosa"
Carlos Y Jose

FR-735-1

45 RPM

Time 2:24
LH 80-9146

PRIETA ORGULLOSA
(Pendiente)

CARLOS Y JOSE

6118 S. PADRE ISLAND DR. CORPUS CHRISTI, TEXAS 78412



SIDE TWO
STEREO

From LP 1409
"Prieta Orgullosa"
Carlos Y Jose

FR-735-2

45 RPM

Time 2:26
LH 80-9147

BUSCANDO UN HEREDERO

(Carlos T. Salazar)

CARLOS Y JOSE

6118 S. PADRE ISLAND DR. CORPUS CHRISTI, TEXAS 78412



TH top hits

MEX

TH-MEX 764
© 1982

LADO A
45 RPM

CARLOS Y JOSE
LAS FLORES QUE
TU ME DISTES

(Fidel Quintero)
Licencia DLV.

TH RECORDS TAPES INC. - 10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016



TH top hits

MEX

TH-MEX 764

© 1982

LADO B
45 RPM

CARLOS Y JOSE
POR NUESTRO BIEN

(Juan Villareal)
Licencia DLV.

TH RECORDS TAPES INC. - 70124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016

LOU PROHUT'S INTERNATIONAL FAVORITES

Records and Music All in One

45 RPM EP

Side 2B

Vol. No. 921

N80H-5926

8. PRETTY MISS POLKA

9. WHO'S GONNA TAKE SUSIE HOME

Produced by Terrace Pub. Co. and
Santee Music Press, Inc.
Instructional record to be used only
with accompanying text.

**LOU PROHUT'S
INTERNATIONAL FAVORITES**

Records and Music All in One

45 RPM EP

Side 1B

Vol. No. 921

N8OH-5925

- 5. ONE MORE TIME POLKA**
- 7. SOPHIA (QUEEN OF THE PIZZERIA)**

**Produced by Terrace Pub. Co. and
Santee Music Press, Inc.**

**Instructional record to be used only
with accompanying text.**

**LOU PROHUT'S
INTERNATIONAL FAVORITES**

Records and Music All in One

45 RPM EP

Side 2A

Vol. No. 921

N80H-5924

4. BEFORE ARRIVEDERCI

5. O BELLA MIA

Produced by Terrace Pub. Co. and
Santee Music Press, Inc.

Instructional record to be used only
with accompanying text.

**LOU PROHUT'S
INTERNATIONAL FAVORITES**

Records and Music All in One

45 RPM EP

Side 1A

Vol. No. 921

N80H-5923

- 1. PIGALLE IS THE PLACE**
- 2. I LOVE TO RHUMBA**
- 3. LOVE IS IN SEASON**

Produced by Terrace Pub. Co. and
Santee Music Press, Inc.
Instructional record to be used only
with accompanying text.

PSALMS

Psalm
Publ. Co.
ASCAP

Published
in 1975

BW 1
SIDE 1

Time: 2:29

YOU JUST PRAY

Written by

BRENDA WEATT

Prod. by Brenda Weatt

Arranged by Paul C. Barnett

PSALMS

0 Psalms
Publ. Co.
ASCAP
Published
in 1975

BW 1
SIDE 2

Time: 3:04

I ALMOST MADE IT

By Brenda Wyatt

BRENDA WYATT

Prod. by Brenda Wyatt

Arranged by Prof. C. Barnett

UNIQUE
RECORDS[®]

SAMPLE COPY

Delstone Music
Co. Inc. (BMI)
Time 2:37

NOT FOR SALE

368
(144)

THAT CERTAIN SMILE
(Nash-Thorn)

LOIS WINTER

With JOE LEAHY ORCHESTRA

A SUBSIDIARY OF RKO TELERADIO PICTURES, INC.

UNIQUE
RECORDS

SAMPLE COPY

Lamas Music
Corp. (ASCAP)
Time 2:20

NOT FOR SALE

368
(122)

WAIT FOR LOVE

From the RKO Picture "Tension At Table Rock"
(Dimitri Tiomkin-Ned Washington)

LOIS WINTER

With JOE LEAHY ORCHESTRA

A SUBSIDIARY OF RKO TELERADIO PICTURES, INC.



SIRE ®

LOUISE GOFFIN

Produced by
RICHARD GOTTEHRER
and
ANDY PALEY



From the
Sire/Warner Bros.
Original Motion Picture
Soundtrack and Hemdale film
SHAG: THE MOVIE (1-25800)

**PROMOTION
NOT FOR SALE**

STEREO
7-22821-A
4:10
(LP Version)

Warner Bros.
Music Holland B.V.
(adm. by WB Music Corp.)/
Rare Blue Music, Inc. ASCAP

SURRENDER

(Gerald Goffin/Dominic King)

©1989 Sire Records Company for the U.S.



LOUISE GOFFIN

Produced by
RICHARD GOTTEHRER
and
ANDY PALEY



From the
Sire/Warner Bros.
Original Motion Picture
Soundtrack and Hemdale film
SHAG THE MOVIE (1-25800)

**PROMOTION
NOT FOR SALE**

STEREO
7-22821-DJ
3:42
(7" Version)

Warner Bros.
Music Holland B.V.
(adm. by WB Music Corp.)/
Rare Blue Music, Inc. ASCAP

SURRENDER
(Gerald Goffin/Dominic King)
©1989 Sire Records Company for the U.S.

COLUMBIA



B 211-1
45 RPM

4-38896
(ZSP 4001)

EAST OF THE SUN
(And West Of The Moon)

By RICHARD

SARAH VAUGHAN
with George Treadwell
and His All Stars

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas • Made in U.S.A. Pat. Pending

COLUMBIA



B 211-2
45 RPM

4-38896
(ZSP 4098)

AIN'T MISBEHAVIN'

-Rufus-Waller-Brooks-

SARAH VAUGHAN

**with George Treadwell
and his All Stars**

Trade Marks Reg. U.S. Pat. Off. Marks Registered • Made in U.S.A. Pat. Pending



**FOR
JUKEBOXES
ONLY!**

S7-18482-A

Cema
**SPECIAL
MARKETS**

4:36

DIAL 7
(Digable Planets-G. McMahon)
DIGABLE PLANETS



**FOR
JUKEBOXES
ONLY!**

S7-18482-B

Cema
**SPECIAL
MARKETS**

4:02

GRAFFITI
(Digable Planets-Kendrick Davis)
DIGABLE PLANETS

SHADOWS ON A FOGGY DAY

(Eddie Rambeau-Gary Knight)

47-9181

45 RPM



Saturday Music
Inc., BMI
UPKM-0125

RCA VICTOR

2:20

A Fit
Production by
Ivan Mogull

FRANK SINATRA, JR.

Arranged and conducted by
Herb Bernstein

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(AS LONG AS YOU'RE NOT IN LOVE
WITH ANYONE ELSE)
WHY DON'T YOU FALL IN LOVE WITH ME
(Al Lewis-Mabel Wayne)

47-9181

45 RPM



Ivan Mogull Music
Corp., ASCAP
UPKM-0124

**RCA
VICTOR**

2:46

A Fit
Production by
Ivan Mogull

FRANK SINATRA, JR.
Arranged and conducted by
Frank Owens

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